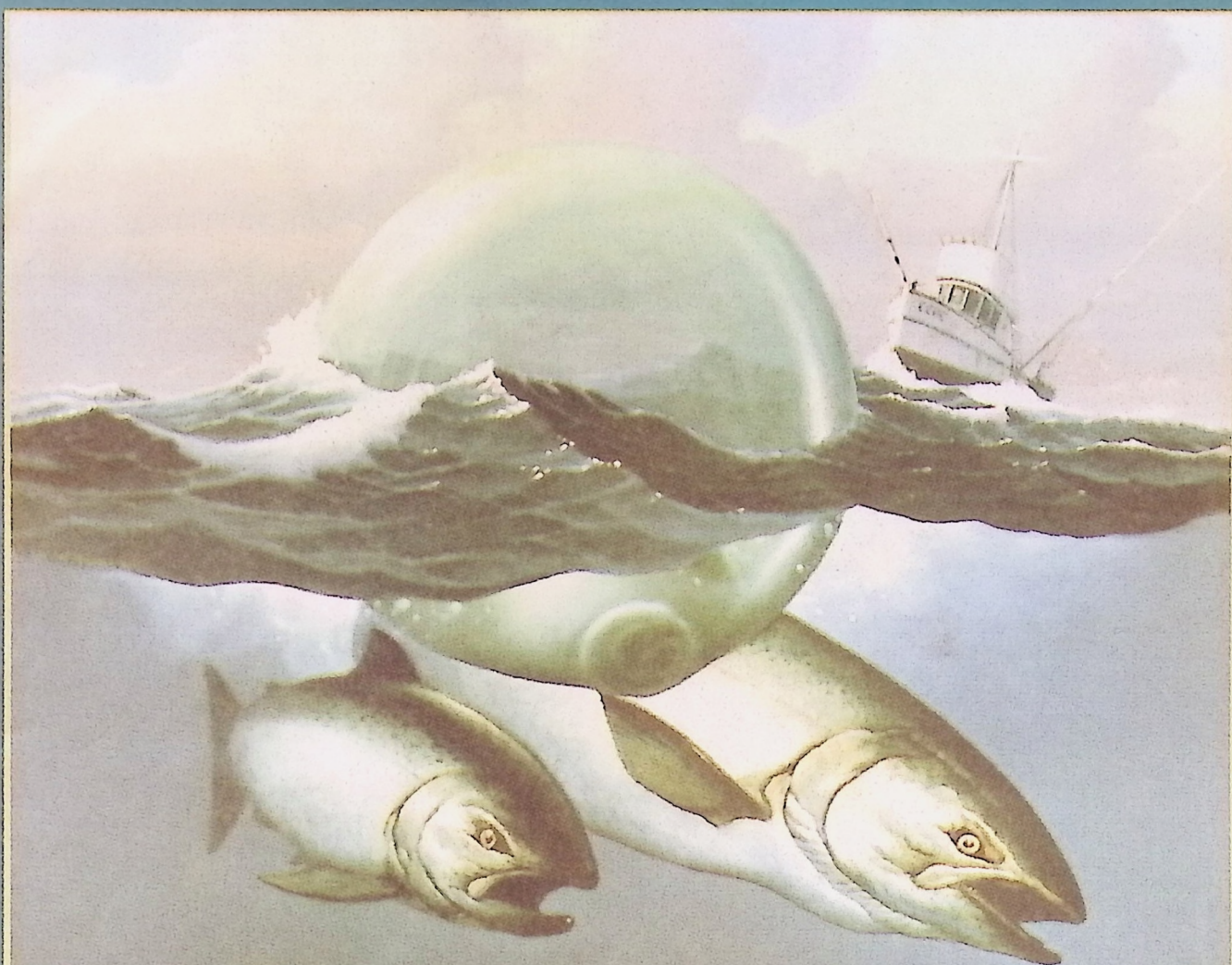


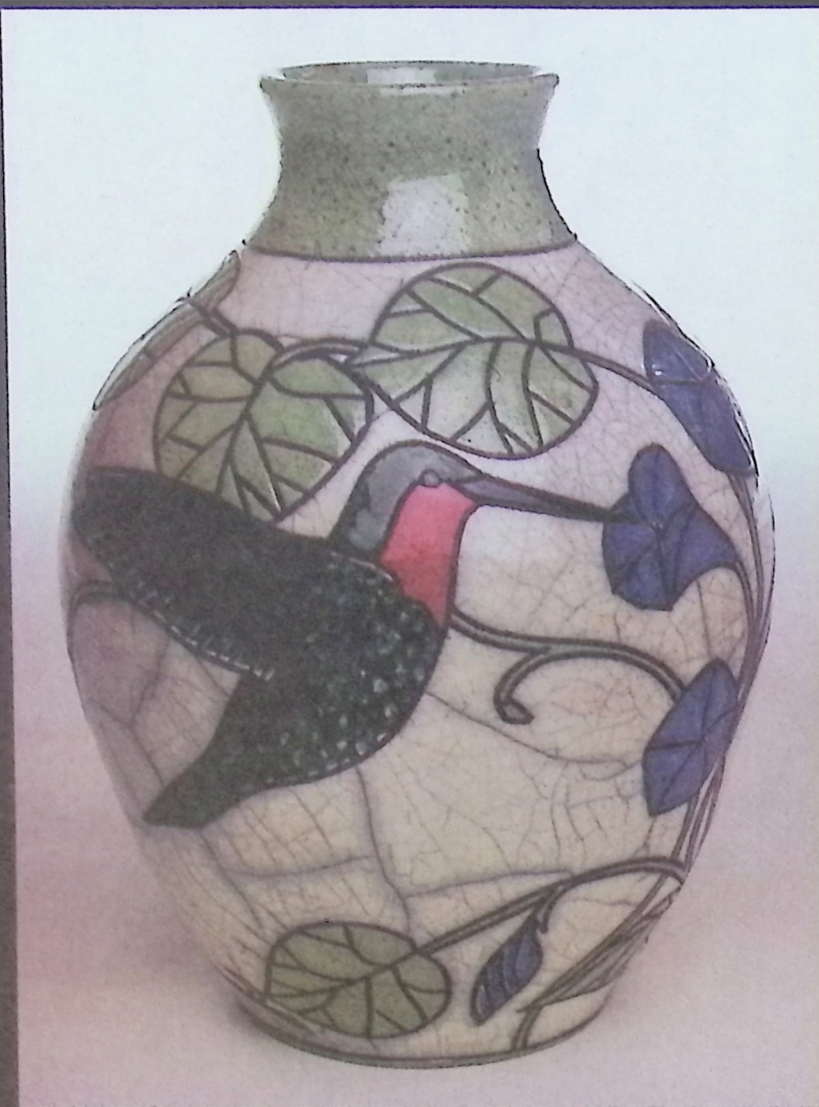
JEFFERSON

Monthly



Summer's Endless Music

**An Introduction to
the season's outdoor
music festivals**



"Hummingbird" Carved Raku Vase by California artist Laurie Sylwester. Ms. Sylwester's work, along with that of Portland printmakers Charlene Robinson and Helen Traylor are featured this month at Graven Images Gallery, 270 E. Main.

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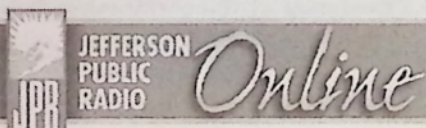
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See Artscene for details.

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ON THE COVER

"Ocean Travelers" by Don McMichael is the poster art for the 1996 Oregon Coast Music Festival. See cover story, page 8.

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JEFFERSON

Monthly

JUNE 1996

Contents

8

Summer's Endless Music

For a sparsely populated area, the State of Jefferson is host to an amazing array of live music performances, especially in the warm seasons. Eric Alan surveys the tip of the proverbial iceberg, in an overview of the major summer music festivals.

10

Ecoforesters

Too often, the issues of economic prosperity and environmental preservation are viewed as in complete conflict, particularly when it comes to logging. Karen Carnival writes of those foresters who are proving that a middle ground exists.

COLUMNS

3

Tuned In *Ronald Kramer*

4

Speaking of Words *Wen Smith*

6

Jefferson Outlook *Russell Sadler*

12

Nature Notes *Frank Lang*

14

Online *Roger Mellon*

16

On the Scene *Eric Weiner*

25

Poetry *Julie Rogers*

27

Jefferson Almanac *Richard Moeschl*

30

Recordings *Russ Levin*

32

Compact Discoveries *Fred Flaxman*

34

Theater Review *Alison Baker*

DEPARTMENTS

13

Spotlight

18

Jefferson Public Radio Program Guide

23

Heart Healthy Recipe

28

Artscene

36

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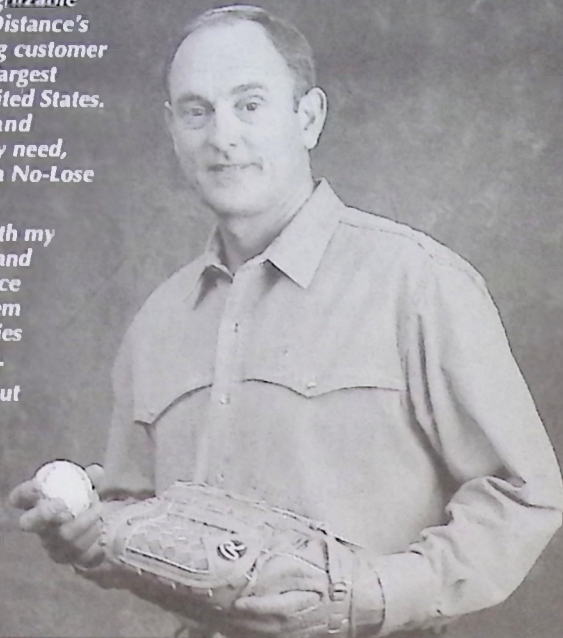
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Jefferson Public Radio welcomes your comments:

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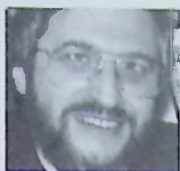


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Ronald Kramer

Special People

The spectacularly successful end of the Spring Marathon brought a slightly painful moment to our staff. Pat Daly, JPR's Music Director and mainstay on-air presence of the Classics and News Service for ten years, would be leaving us. Pat had tendered his resignation in March and generously agreed to remain through the Marathon knowing, as only one who has done as many fundraising marathons as Pat has could, how the Jefferson Public Radio team's ability to function during that all-important time is so critically dependent upon each and every station staff member.

During the marathon itself we were necessarily focused upon the business at hand. Then, climactically, the marathon ended and we needed to confront Pat's imminent departure.

As I've reflected on Pat's departure, I now have occasion to say publicly some things I've long maintained.

Jefferson Public Radio is a special place. Communities which spawn public radio stations in part make them in their own image, although—like a good newspaper—there is some reciprocal quality to that equation as well. While that is also true in JPR's case, it is equally true that Jefferson Public Radio helped assemble a regional presence to support, and be served by, public radio. To the degree that the entity we have jointly created with you requires unifying diverse regional audiences, Jefferson Public Radio is somewhat more unusual than many public broadcasting organizations; we have forged Jefferson Public Radio in the midst of obstacles which caused many broadcasters to say that it couldn't be done.

There are many reasons why it has been successful. Our audiences are far more lit-

erate, supportive and ultimately invested in public radio, than folks in the eastern public radio establishment—who initially said "it couldn't be done." Our parent institution, Southern Oregon State College, is a model public broadcast licensee. Caring,

supportive, and philosophically committed to public radio's mission, SOSOC's approach toward public radio has become legendary in many public broadcast circles and given rise on various occasions to visits from other public radio parties who wanted to study our relationship firsthand.

The predominant ingredient, however, has been our staff. Our listeners, and the College, successfully created the environment which has attracted the brightest and the best to Jefferson Pub-

lic Radio. The Jefferson Public Radio which exists is the Jefferson Public Radio which they have built.

A few years ago a long-time friend, a public broadcasting visitor from Washington DC., spent a day at Jefferson Public Radio. At the end of the day we were leaving the studios together and he stopped me on the walk outside the studios. "You know, you have an absolutely extraordinary staff here," he said. "I know," I answered. "No, you don't understand," he went on. "You could walk into the public stations in..." and he went on to name quite a number of the largest cities in the nation which are often identified as the best public radio stations in the country. "You could walk into any of those stations and find staffs to which your folks would do credit," he insisted. "I understand. You're exactly right. It's why this place works," I told him.

My colleagues are quite an extraordi-

nary collection of public radio citizens. They bring talent, insight, sensitivity, dedication beyond measure, and lightness of spirit to make Jefferson Public Radio what it is. Our attractiveness for prospective new staff members has never been in wallet. Our studios and other creature comforts are hardly among the most elegant in public radio. What brings these unusual people to us is, essentially, being with this special group of people, with you, and being a participant in the public radio culture we have all created together.

Our folks rarely leave. Resignations are unusual. The mean length of service at Jefferson Public Radio is measured in decades instead of years. And that is another of JPR's strengths. And yet change is inevitable.

Pat's departure was of his choosing. He left Jefferson Public Radio to try a new professional career aspect. His imprint is indelibly impressed upon many aspects of what we do. You will miss him as do we. In a way, the staff didn't exactly know how to say "good bye" to him—something with which we are happily unfamiliar, for lack of much experience. But we send him on his way with our best wishes and thanks for his contributions to Jefferson Public Radio, and for his friendship.

Now we will set about the business of finding another very special person to join our ranks. ■

Ronald Kramer is JPR's Director of Broadcasting.

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SPEAKING OF WORDS

Wen Smith

Busybody Hyphens

Hyphens are funny sideways marks that elbow their way into our language, for better or for worse. It's for better when a hyphen brings things together but for worse when one tears people apart.

One little hyphen can change your whole way of thinking about what a phrase means. For instance, a pickled-herring merchant is quite different from a pickled herring merchant. The hyphen tells you whether it's the fish or the merchant that has been on the sauce. People who work as fast-food servers aren't necessarily fast food servers.

Hyphens like that are benign. They properly tie together the parts of thought, as pickled belongs with the herring and it's the food, not the server, who is fast.

Teams of willing hyphens stand around waiting to help people who can't make up their minds what they want to do in life. In Hollywood, those people turn into writer-director-producer types like Orson Welles or Ron Howard. They couldn't be so versatile without the hyphen, which is something of a jack-of-all-trades itself.

Other benign hyphens make it easy to read phrases like "bell-like tones." Three *Is* in a row would be to the eye what a stammer is to the ear. A smart hyphen senses the problem and jumps in to keep the monstrous *belllike* from throwing a reader into a double-take. The hyphen hops into *double-take* the way a Good Samaritan runs to help a motorist in a jam.

But a dumb hyphen will stick its nose in to make work when the work is superfluous. One dumb hyphen once decided that *unAmerican* would be better as *un-American*, and a lot of people have agreed. Now, whenever a prefix is followed by a capital letter, you can expect a hyphen to turn up, as in *pro-Irish* or *anti-Semitic*.

Some prefixes might cause a tongue-slip if a hyphen didn't prevent it. There's no *proch* in *pro-choice*, no meaningless *prol* in *pro-life*. Hyphens are so eager for work that they often show up on what should be

hyphen holidays. When they have no business they make busyness. The prefix *non* seldom needs a hyphen, yet you'll find a hyphen sidling into *non-fiction* when *nonfiction* does perfectly well. Sixteen pages in the Random House Unabridged Dictionary are devoted to words that begin with *non*, but the *non* always appears without a hyphen unless it's followed by a capital letter: *noncathartic* but *non-Catholic*.

Non-sense is nonsense, and the really good hyphen nowadays (not now-a-days) stays out of it.

The worst of hyphens are those that try to bring people together but succeed only in driving them apart. These little monsters pose as go-betweens in words like *African-American* and *Asian-American*. Their pose doesn't work, as good intentions often don't. The hyphens, hoping to fuse African and American as one, don't fuse so often as they confuse. Americans who see themselves as African-Americans or Asian-Americans too often wind up wanting to be neither. They wouldn't be satisfied to be Africans or Asians—after all, life in America has advantages those other continents can't offer. Yet the hyphenated ones often sneer at being American. It's the busybody, do-gooder hyphen's fault.

At our best, we're not a hyphen nation. We're one nation, indivisible—unless those racist hyphens wedge us apart. What we need is the no-fault hyphen that will turn up for no-nonsense duty when it's really needed but will otherwise butt out. Good intentions or not, the busybody hyphen is un-American.

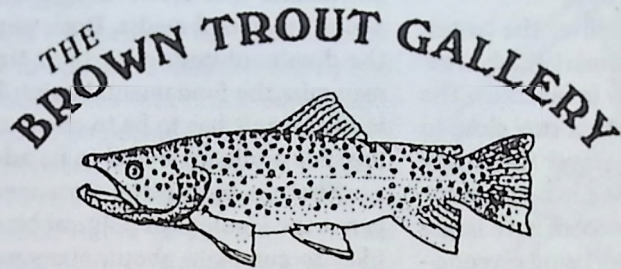
IM

Wen Smith's commentaries are heard Mondays on the *Jefferson Daily*. Wen, who lives in Ashland, is also heard occasionally on *Monitoradio*. He writes a syndicated column, and his essays appear regularly in *The Saturday Evening Post* and other publications.

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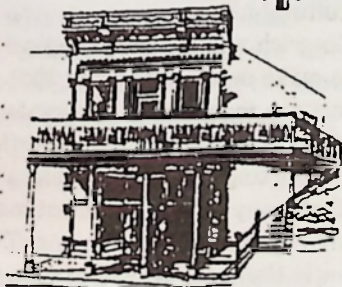
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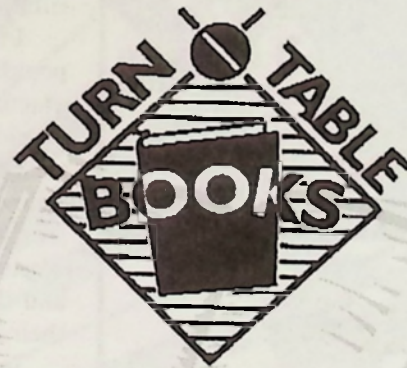


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JEFFERSON OUTLOOK

Russell Sadler

Mass Media Myths

It is one of conservatism's most carefully cultivated myths: The mass media is liberal. It's not true. It never was. It can't be. Here's why:

The mass media must deliver the largest possible audience to mass market advertisers to make money and stay in business. The mass media by definition must stay close to the social mainstream, wherever that mainstream flows or it cannot be a mass medium. That is why *Time* and *Newsweek* have larger circulations—and more advertising revenue—than more extreme opinion magazines like *The Nation* and *National Review*. The political mainstream changes with the times. The contents of the mass media change with it or it withers and dies.

During the first third of this century most Americans lived in an agrarian economy. A significant part of the population still lived outside cities. The mass media—newspapers and magazines—reflected this rural, conservative, isolationist culture.

In mid-century a growing part of the population worked in urban factories. Manufacturing spread to the West Coast during World War II. The population migrated westward with the post-war prosperity that followed. The mass media reflected the influence of the growing population of the Western states, the nation's factory workers and their demand for financial security in their jobs and their retirement.

In the last third of this century most Americans live in metropolitan areas of one million or more—mostly in the suburbs. Manufacturing employment has declined. America's post-World War II domination of world markets is no more. Service industry employment and self-employment has grown. The nation's natural resources have been dissipated. The mass media is displaying a bias for the conservative, suburban views of entrepreneurs, the elderly who fear their standard of living will decline like the standard of living of manufacturing workers and the majority in metropolitan areas who fear the damage population growth is doing to the environment.

In the 1920s liberal muckrakers like Upton Sinclair complained about the conservative media. In the 1990s conservative politicians like Newt Gingrich complain about the liberal media. Both wanted to be the dominant culture of their times. Both men miss the fundamental point: The media is whatever it has to be to create the largest possible audience to sell to its advertisers.

There is bias in the mass media, but it is not the ideological political bias Gingrich likes to complain about. Many westerners, for example, complain national news coverage of natural resource issues is biased towards environmentalists who put an "eco-Nazi" spin on it. That's not it.

The bias is simply the Eastern cultural bias of reporters and editors who have no idea how we live in the West. Westerners are about to get another dose of this cultural bias. Ed Bradley and a *60 Minutes* crew are in Oregon preparing a story on "the environment vs. logging." The real story is the unsustainable logging that liquidated the region's old growth timber and the economic fate of the communities that depended on it. Any story on logging vs. the environment or people vs. owls is going to be misleading. The problem is not liberal or conservative bias. The problem is Eastern cultural bias.

Gingrich and other ideological conservatives make much of the fact that many reporters are registered Democrats. The implication is liberal views are reflected in their reporting. This is as irrelevant as the fact that many editors and most media owners are registered Republicans. The implication is their conservative views are imposed on the reporters they employ. The complex editorial process of assigning reporters to stories and editing their work before it is printed or broadcast significantly reduces the reporters' or owners' ability to slip ideological political prejudices into news stories.

This is where Newt Gingrich and other ideological conservatives would like to

leave the argument. But it does not end here. There is growing evidence we are at the end of the mass media era as we know it. Modern technology makes it possible to deliver entertainment and information to demographically fragmented audiences and still make money. The broadcasting of ABC, CBS and NBC has been reduced to the narrowcasting of CNN, C-SPAN, A&E, HBO, ESPN, ESPN-2 and Cinemax. Add video rentals from a local store and you begin to understand why the three major networks have fewer viewers than they did 10 years ago. Smaller audiences make less money from advertisers.

Radio is fragmenting the same way. Stations try to appeal to smaller, highly specialized audiences—old folks, black folks, teenagers, 20-somethings, baby boomers, women between the marketers' "magic ages" of 18 to 34, white males over 45. National Public Radio is the only national radio network left. It is also the only voice remaining of the mid-century political culture that reflects the values of workers and community in the emerging age of entrepreneurs and individualists. That explains why Gingrich and other conservative ideologues want Big Bird, Barney and Bob Edwards out of the way.

Conservative politicians deregulated broadcasting, eliminating requirements that stations be owned locally, produce local newscasts and give time to opposing political views. Public radio stations are the remaining remnant of mid-century broadcasting that give voice to the ideas that compete with Gingrich's New Right Lite ideology. Today's conservatives have a double standard—free expression for Rush and the rest of the Right, government-enforced "balance" for anyone who disagrees with them.

The mass media was never liberal or conservative. It just followed the crowd. Today's fragmented media caters to a wider variety of opinion—the more extreme, the smaller the audience. ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can also visit Russell on the Internet at <http://www.jeffnet.org/russ.html>. Members of JEFFNET, the Internet service of the Jefferson Public Radio Listeners Guild, can participate in a civic affairs forum moderated by Russell through the JEFFNET Control Center.

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Summer's Endless Music

*An introduction to the season's
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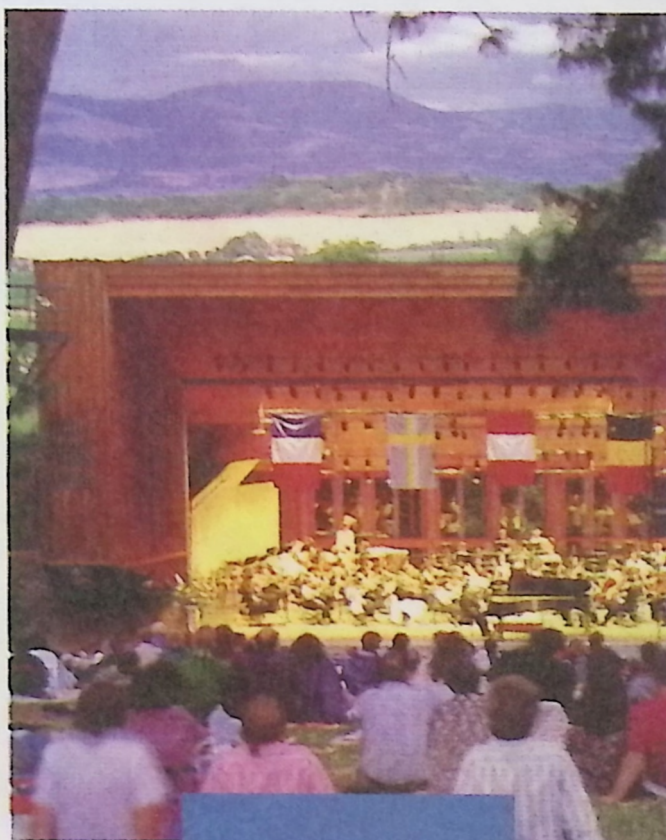
Attempting to preview all of this summer's live music is like Siskel and Ebert trying to rate all of the season's movies at once. Five hundred thumbs up, down and sideways! Thus, what follows is only an introductory guide to the major music festivals in the immediate area, with apologies to all the smaller festivals, single performances, club shows, house concerts, jam sessions and street buskers with much to offer musically, as well.

It's a beginning, at least—the beginning of a highly entertaining summer.

THE BRITT FESTIVALS

What would Southern Oregon pioneer Peter Britt have thought, if he knew that his name—established via photography and horticulture—would more famously come to represent one of the premier music festivals in the Northwest? This entire era would rightfully confuse him, so he might not think about it too much; but if he did, he should find cause to be proud.

This is now the 34th season of the Britt Festivals, which have evolved far beyond expectations. It's been nearly twenty years since the beautiful Britt Pavilion was completed on Peter Britt's estate in Jacksonville, and the festival's offerings began to expand beyond classical music, into modern music and dance. This year again continues the tradition of packed summer schedules, with an August flurry of classical music surrounded by other eclectic performances from June through the beginning of September.



THIS IS
THE BEGINNING
OF A HIGHLY
ENTERTAINING
SUMMER.

ARTICLE BY
Eric Alan

PHOTO

Britt Pavilion in Jacksonville.
Photo: David Bjurstrom Studio.

On the classical schedule are many performances involving the renowned Britt Festival Orchestra, which includes 90 musicians from top national orchestras, and continues to be led by conductor Peter Bay, who is also gaining wide acclaim. Most events will include a pre-concert garden lecture, and appearances by notable guest performers and conductors. The classical schedule begins with *Opening Gala* on August 2 & 4, featuring a performance by famed pianist Garrick Ohlsson. The weekend will also feature *Mad About You*, with pieces by Saint-Saëns, Shostakovich and Berlioz. On August 9 & 11, guest conductor Arthur Shaw and the Minneapolis Guitar Quartet will lead

Olé, a concert of Spanish and Latin music. The August 11 performance will be a special family night, including a range of pre-concert activities geared for those of all ages. *Fire and Brass* will feature the Britt Horn Quartet and assistant conductor Helen Cha-Pyo on August 10 & 12. The Cavani Quartet will give a Tuesday recital on August 13. The next weekend will feature *Storms & Strings*, with Robert McDuffie on violin, and Jorge Mester as guest conductor. Also, *A '20s Tapestry* will feature the return of pianist Jeffrey Kahane to Britt, performing several works, including Gershwin's "Concerto in F." And not to be lost in all this is the Britt Sunday Mornings series, in which chamber music selections are played by members of the Britt Festival Orchestra. The Sunday Mornings series is hosted by Jefferson Public Radio's own Russ Levin.

Britt will also offer blues, jazz, folk, world music, dance, country, and even circus; a mix of popular names and opening acts that threaten to steal the spotlight. British blues master John Mayall and the Bluesbreakers will kick off the season on June 14th, with rising blues star Keb' Mo' opening. The next night is a double bill of jazz saxophone great Wayne Shorter and popular fusion band the Rippingtons. Helen Reddy will play on June 16, with Ashland folk singer Alice DiMichele bringing her powerful vocals and songs on first. The Temptations will do two mid-week performances on June 19 & 20, with powerful blues belter Sista Monica demonstrating why she has the right to name her debut album *Get Out My Way!*. Jefferson Public Radio will then do the right thing on June 21 by co-sponsoring an electrifying performance by South African trumpeter and singer Hugh Masekela, with the eclectic international all-female septet Wild Mango providing the opening grooves. David Clayton Thomas and Blood Sweat & Tears dust off their soulful classics on June 22, while Curtis Salgado brings his harmonica and voice to fire up the stage first.

Also in late June, Grammy winning pianist George Shearing will bring his jazz standards to the stage on June 23, with the Britt Arts Training Jazz Camp combo, the BAT Boys, opening with a set of jazz classics. Harry Belafonte will perform his famous calypso music, June 27 & 28. And the weekend which bridges June and July will feature two diverse shows: First, a triple bill including Jim Messina, Bryndle (including Karla Bonoff, Andrew Gold, Wendy Waldman and Kenny Edwards) and Steve Forbert. Second, the Oak Ridge Boys (including newly returned original member William Lee Golden), with Ashland resident Rose Maddox opening the show with proof of why her recent album was nominated for a bluegrass Grammy award.

On July 5, folk singer Buffy Sainte-Marie will display her enduring talents, and have significant worries that opening act Ferron will steal the show, with her exceptionally wise and soulful songs. Mahlathini and the Mahotella Queens will then bring their South African *mbaqanga* to town on July 6, with support from Pele Juju, eight women whose energetic dance music blends African, Caribbean, and American rhythms and harmonies. Also, none other than Johnny Cash will saunter onto the stage July 19, bringing with him June Carter and the Carter Family. A double bill of Leo Kottke and Richie Havens will continue the run of old favorites onto the Britt stage, July 20. Then, the New Pickle Family Circus will integrate circus with gymnastic dance, comedy and adventure into a unique piece called "Jump Cuts!" on July 25 & 26. The next show, July 27, will bring the international triple bill of Ad Vielle Que Pourra, with their beautiful original French music, Finland's young accordion prodigy Maria Kalaniemi, and Czechoslovakian mandolin virtuoso Radim Zenkl. There is no truth to the rumor that tickets are free if you can spell all their names correctly at the gate.

After the classical music schedule dominates August's first three weeks, dance will be featured late in the month. Ballet Folclórico Do Brasil will be presented August 22 & 23, with the ensemble's African-Brazilian dance and music. Jazzdance by Danny Buraczescki will bring a nine-member company to dance to great jazz, August 24 & 25. And the Mystical Arts of Tibet (sacred music and dance) close out the season's dance offerings, on August 29.

The final weekend of the Britt season will begin with country star Patty Loveless on August 30, with New England singer/songwriter Ellis Paul opening. Nanci Griffith, one of the best American

folk songwriters, will make her Britt debut the next night, with Cheryl Wheeler opening the show—Cheryl's beautiful voice and songs are paired with a comedic stage presence that shouldn't be missed. Finally, closing out the year on September 1, the Herbie Hancock Trio will unpack his keyboard at Britt and lay down his famous jazz. Opening will be trumpeter Mark Isham, whose beautiful and highly original music has earned him a Grammy, a diverse audience, and a thriving career writing film scores.

For more information and tickets for all Britt shows, call (541) 773-6077 or 1-800-882-7488.

THE OREGON COAST MUSIC FESTIVAL.

Also a premier music festival in the Northwest is the Oregon Coast Music Festival, which is as unusual as Britt in its success in bringing players of considerable renown to areas of small population.

The offerings of the OCMF are concentrated into a two-week period, which this year will run from July 13 through July 27. Events will occur in several places along the southern Oregon coast: Bandon, Coos Bay, Reedsport, Charleston, and North Bend.

Classical music is central to the festival, with the Festival Orchestra led by conductor James Paul. The orchestra is comprised of top players from many of the nation's best orchestras; featured guest soloists of note also frequently appear. This year, the Festival Orchestra will give three performances, all in Coos Bay. The first will be on July 23, when pianist Eugene Istomin—one of the country's most recognized pianists for the past fifty years—will join the orchestra for a performance of Mozart's Piano Concerto No. 21. That night, the orchestra will also perform other music by Mozart, Strauss and Wagner. Two nights later, the orchestra will do a pops concert entitled "Heroes and Superheroes," with Jason Klein conducting. Third will be a performance of Symphony No. 5 in C-sharp Minor by Mahler, with a pre-concert lecture on Mahler as well.

As well as the full orchestra, the Festival Chamber Players will twice give separate concerts—one in Bandon on July 18, and again the following night in North Bend. The Bay Area Symphonic Choir will perform in North Bend on July 16. And completing the classical schedule is a baroque concert by Barbara Baird & Friends, who will begin the classical portion of the festival with a performance in Coos Bay on July 13 which will feature Baird on harpsichord, both in solo and ensemble formats.

The diverse non-classical offerings of the OCMF include high-quality jazz, country, dance, and even Andean music. Old-time favorites the Nitty Gritty Dirt Band will perform in North Bend on July 14, while famed cowboy singer Chuck Pyle will play in Reedsport on July 18. The Ultra 30's Trio will give a jazz concert in Charleston, July 21. Andean pan pipe group Runallacta will also perform in Charleston, at Shore Acres Botanical State Park. Seattle's premier jazz dance company, the Spectrum Dance Theater—a troupe which includes Ann Reinking, among others—will perform their spirited work on July 20 in Coos Bay. All of this will happen once the Bay Area Community Band has kicked off the entire festival with a concert and picnic in Coos Bay, on July 13.

For more information on the OCMF, call (541) 267-9038. To charge tickets by phone, call 1-800-824-8486.

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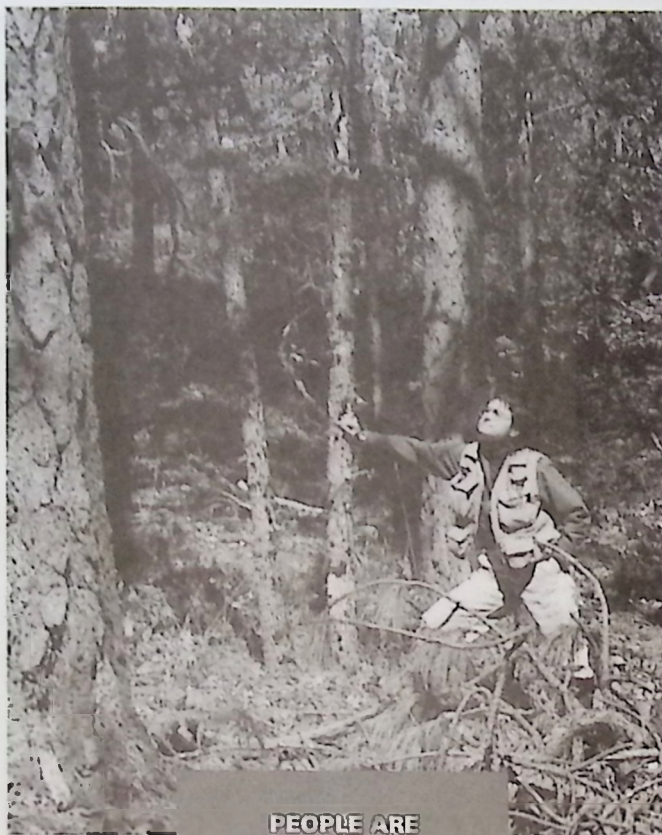
Ecoforesters

Striking a Balance Between Nature and Need

Oregon will never grow out of trees..." A media sound bite, oft disputed, focuses attention on the seemingly never-ending Northwest timber controversy that has pitted jobs against the forest, people against trees. As we work to find a balance through costly and often ineffective court battles, rapidly dwindling tracts of roadless forest are damaged or disappear through trial and error or administrative oversight. No one side is entirely happy with the temporary "solutions" enacted through lobbying and legislation. But, what if we could harvest our trees, keep many of our much-lamented timber industry jobs, support our local mills, and still preserve the integrity of our forests? Sound too good to be true?

If we continue as we have been, yes. 160 years after white settlers began arriving and logging these once-bountiful Northwest lands, only 10% of our ancient forests remain. As the trees of the forest have disappeared, and along with them industries and livelihoods, entire communities have become compromised.

Yet there is an alternative to the convention of what has "always" been done in industrial forestry practices. A growing number of people are looking under the broad umbrella of sustainable forestry and finding methods to continue to harvest trees for profit and still leave a forest intact when they are done. One of these ways is through ecoforestry, a method of forest management drawing on Deep



PEOPLE ARE
FINDING
METHODS TO
CONTINUE TO
HARVEST TREES
FOR PROFIT,
AND STILL LEAVE
A FOREST
INTACT.

ARTICLE & PHOTO BY
Karen Carnival

PHOTO
Teresa Kasza of Small Things
Considered

Ecology principles and the process of natural selection. Based on the principle that 'nature knows best,' ecoforestry turns industrial forestry on its head, looking first at what is needed to leave to sustain or restore a fully functioning forest ecosystem, and then at what may be taken out. Ecoforesters—and there are a number of folks who call themselves just that—seek to understand and work with the complex processes and patterns of forests to maintain diversity while harvesting an economy.

The Ecoforestry Institute (EI), located at the Mountain Grove Center in Glendale, Oregon, is an educational non-profit institution dedicated to ecologically, socially and economically responsible forest use that preserves and restores the complexity and diversity of our forests. The EI's stated mission is to provide education and training programs in ecologically responsible forest use. A concept born initially out of conversations between scientists, environmentalists, educators, forest resource managers and practitioners in 1989-90, the US branch of the Ecoforestry Institute was formally founded in 1991 and found its current location in 1993. (The US Ecoforestry Institute operates in partnership with the Ecoforestry Institute Society located in Victoria, BC.)

Mike Barnes and Twila Jacobsen are co-directors of the EI, overseeing the Institute's education modules and training programs, establishing demonstration forests and finalizing criteria for the certification of ecologically sustainable forestry

practices and forest products. In 1994, the EI began offering apprenticeships and educational intensives designed to teach techniques of forest assessment and inventory, landscape planning, and watershed management among other topics in a hands-on laboratory approach. Instruction in the field is complemented with a 16 week distance learning course addressing the theories behind the practice, administered by Dr. Alan Wittbecker, ecologist and director of education for the EI. This summer marks the third year the EI will be sponsoring an ecoforester's certification program, educating a new breed of forest technicians through a series of workshops, intensives and lectures. (Call the EI for dates and details—see sidebar.)

While the past two years have seen potential ecoforesters working and learning primarily on the land of Mountain Grove, Barnes explains that the ideal is to bring the apprenticeship program to other sites in the Northwest where the practice of ecoforestry has been in place long before it ever had a name. "The apprenticeship is for people to have an opportunity to work with the masters, with people who have been doing this kind of work for [a number of years]. Like in the instance of Merv Wilkinson on Vancouver Island; he's been working in his forest for 50 years...he's 81 years old now." Jacobsen adds, "[It] still has old-growth on it, has more volume than when he started, and he has a fully functioning forest." As the practice of ecoforestry relies on selective logging and the harvesting of all forest goods and products, including what traditional forestry might consider "slash or trash," ecoforestry practices actually create abundance by gauging removal of trees well within the limits of a forest's natural annual growth rate, simultaneously protecting old-growth and unfragmented forests while sustaining secondary forests from which timber products may be harvested.

A graduate of the certification program, Teresa Kasza is the owner and operator of Small Things Considered, a small firm offering a balanced approach to sustainable forestry. She came to the practice of ecoforestry eager to find a new way to utilize timber resources without destroying habitat. "I was in construction and carpentry for the last 20 years of my life, and at the same time I was donating monies to places like Headwaters, or the Audobon society...I was giving

money to all these places to help save the forest, find new ways to do forestry, and at the same time I was driving down to the lumber yard every day to pick up my new stack of 2x4s cut from some old-growth timber. And I felt wrong, it didn't feel good inside." Kasza joined the EI's first apprenticeship program in 1994, and upon graduation immediately began reforesting her own 40 acres of land in the Applegate Valley and offering consulting services and forest management plans to small woodlot owners.

The ecoforesters' creed is diversity, and they represent a diverse lot among themselves. Jerry and Sharyn Becker of Ecoforestry Management Associates in Port Orford provide forestry services such as fire risk assessments, stand ecology analysis, and ecoforestry seminars throughout the Pacific Northwest, and are producing sustainable forest products from their land along the Wild and Scenic Elk River on the southern Oregon coast. Students come to the EI program with plans to practice ecoforestry on their own land, family land licensed woodlots, or as consultants on other private land. Some come with a background in forest activism, and a desire to simply learn more about how to care for the forest; still others learn so that they may teach. In 1995, one student came all the way from Chile to receive information and inspiration to bring back to his native country!

As part of a global ecological movement, ecoforesters seek to shift the paradigm in human/forest relationships where humans work with nature. In conjunction with direct education, the EI hopes to further these goals through the establishment of demonstration forests where people can view the principles of ecoforestry as they are applied. Together, the EI and Mountain Grove Center have formed a partnership with the Bureau of Land Management to create a plan for a demonstration forest that includes the 420 acres of the Mountain Grove Center and 1158 acres of adjacent BLM forest land within the Woodford Creek Watershed in the Glendale area. Forest assessments are being conducted, complete with surveys of native plants and grasses found within the mini-ecosystems of the area, and monitoring systems are currently being put in place. With its proximity to the I-5 corridor, this demonstration project will make it easy for the public to take advantage of an opportunity to actually walk

CONTINUED ON PAGE 33

A few easy ways to support ecoforestry in action:

1 Purchase "Smart Wood" or other certified ecologically-responsible wood products whenever possible. The cost difference is usually a maximum of only 10% more than regular wood products, and as volume and demand grows, pricing differences begin to disappear. West Coast companies carrying Smart Wood products include: Fairwood International and Larson Wood Products, Inc. in Oregon, and Collins Pine Co., Eco-timber, Northern Hardwood Lumber, Inc., Smith and Hawken, and Summit Furniture, Inc. in California.

2 Support organizations like Headwaters, the Trees Foundation or the Rogue Institute for Ecology and Economy that monitor timber practices on public and private lands and disseminate information about forestation techniques to the public.

3 Investigate alternative ways to manage forestlands and still meet vital needs for wood products. Reconsider uses of wood in building practices: look at cob, straw bale, and other alternative building methods.

4 Find out more about ecoforestry practices by visiting demonstration forests, talking to ecoforestry practitioners, reading materials about ecoforestry and Deep Ecology.

contacts

Ecoforestry Institute
785 Barton Road
Glendale, OR 97442
(541) 832-2785
e-mail: ecoforest@igc.apc

Ecoforestry Institute Society
PO Box 5070, Station B
Victoria, BC V8R 6N3
(604) 388-5459
e-mail: eis@islandnet.com

Small Things Considered
233 Rogue River Hwy #208
Grants Pass, OR 97527
(541) 862-2086

Ecoforestry Management Associates
41545 Swinging Bridge
Port Orford, OR 97465
(541) 332-7923



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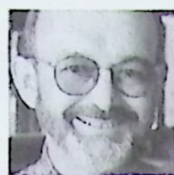


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NATURE NOTES

Frank Lang

Pilot Rock

Pilot Rock has stood as a beacon for travelers crossing the Siskiyou summit since Native Americans first reached southern Oregon. The Hudson's Bay Company Explorer, Peter Skene Ogden and his crew, probably noticed the rock on their trip over the Siskiyou in February 1827. Today travelers on Interstate 5 know they are approaching the pass when they see the 5,910 foot promontory silhouetted on the sky east of the highway.

The origin of Pilot Rock is the subject of mild controversy. Because of its characteristic shape, some geologists think that it is the neck or solid core of an ancient volcano. Others think that it is the remains of an old lava flow. Either way, Pilot Rock is a great place to visit.

There are wonderful wildflower sights to see in the vicinity of the Rock starting in the spring and continuing through July, and there are spectacular views of Mt Shasta and the surrounding mountains any time of year. The rock can be reached via the Bureau of Land Management's Pilot Rock Road just south of the summit of old US 99. Stay on the Pilot Rock Road and don't turn left, even if the road seems better. The road past the rock quarry gets narrow and rutted, but is still passable by most cars. If the road is muddy, go home. Your passage will just make conditions worse. Park at the intersection at the top of the divide between the Rogue and Klamath Rivers.

Be careful if you try to scramble to the summit. The rock is a killer that attracts climbers who sometime slip and fall.

A gentle hike east of the rock along the Pacific Crest Trail will bring you to some beautiful natural rock gardens as you pass in and out of conifer forests. In the deep shade of the firs, look for pinkish coralroot and pure white phantom orchids. We call

them saprophytes—plants that do not undergo photosynthesis but use fungi to break down dead and decaying organic matter in the soil for energy.

This time of year the wild buckwheats are in full bloom, coloring the open rocky areas cream and yellow depending on the species. One meadow is blue with *Frasera*, a member of the gentian family. Old-man-in-the-ground, with its huge underground tuber, forms dark green tangled masses

in the middle of the rocky areas. Occasional flashes of red indian paint brush and scarlet gilia may still be visible.

Scarlet gilia, or desert trumpet as it is sometimes called, is frequented by hummingbirds. How many of you have rested in mountain meadows only to be startled out of your reverie by what at first sounded like the world's largest bumblebee? It was, of course, a hummingbird attracted to whatever article of bright red clothing you might have been wearing, but surely not your scent.

Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Hugh Masekela

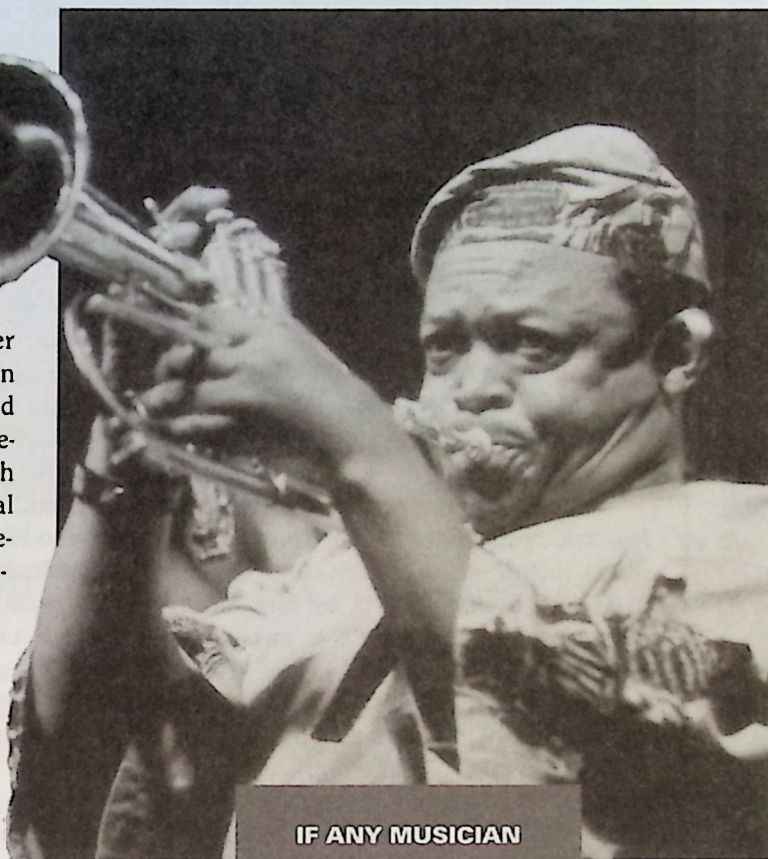
If any musician has contributed to the great social and political changes in South Africa, it is jazz trumpeter Hugh Masekela. For more than 30 years, Masekela has spread the dream of South African freedom to the world through such hits as his 1968 instrumental "Grazin' in the Grass" and the recent sensational Broadway musical *Sarafina!*

"Now that there is hope of peace and a new freedom in our land," says Masekela, "it is time to exploit our rich cultural heritage in musical expression—it is time to dance—to celebrate."

Masekela was born in the coal-mining town of Witbank, 100 miles east of Johannesburg. Encouraged by his parents, he began the study of music at the age of six; at twenty he had joined the Jazz Epistles, the first black jazz band to record in South Africa.

Encouraged and supported by Yehudi Menuhin, Harry Belafonte, and Dizzy Gillespie, Masekela studied at London's Guildhall School of Music and the Manhattan School of Music. He made his recording debut in New York with vocalist Miriam Makeba, whom he later married.

After a period of recording and touring with Harry Belafonte, Masekela teamed up with long-time friend Stewart Levine to form Chisa Records, for which he recorded 11 albums. In 1968 "Grazin' in the Grass" became a monster hit, dominating U.S. pop charts at Number 1 for two months and garnering criti-



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IT IS
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HUGH MASEKELA.

cal and commercial acclaim for Masekela on an international basis.

In the 1970's Masekela embarked on a "pilgrimage of music," immersing himself in the traditional sounds of Guinea, Liberia, Zaire, and Ghana, where he performed with Fela Kuti and others.

In 1982 Masekela settled for a time in Botswana where he continued to write and perform and founded the Botswana School of Music.

In 1988 Masekela and his group formed the backbone of the enormously successful *Graceland* project with singer/songwriter Paul Simon. He then embarked on a tour with Miriam Makeba and his own Kalahari Band just as international atten-

tion focused on *Sarafina!*, which he co-wrote with Mbongeni Ngema. The musical soon became a Hollywood film starring Whoopi Goldberg.

In 1991, after 31 years of voluntary exile in protest of conditions in South Africa, Masekela returned home.

Hugh Masekela continues today to record, perform, and champion human rights. His latest album, appropriately titled "Hope," was released in 1994.

Masekela and his band bring their sizzling celebration to the Britt Festivals in Jacksonville, on Friday, June 21. The event is cosponsored by Jefferson Public Radio. For tickets, call the Britt Box Office at (541)773-6077 or 1-800-882-7488.





URL Directory

Chateaulin

<http://www.jeffnet.org/chateaulin>

Jefferson Public Radio

<http://www.jeffnet.org>

JEFFNET

<http://www.jeffnet.org/jnet.html>

Northwest League of Professional Baseball

<http://www.projecta.com/nwleague>

Project A Software Solutions

<http://www.projecta.com>

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<http://www.projecta.com/swb>

Southern Oregon Visitors' Association

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ONLINE

Roger Mellon

The Weird Turn Pro, Online

Let's face it—nobody really needs the Internet. It's about as useful to our everyday lives as cable TV, with one big difference: the Internet has more infomercials.

So why all the hype? Why are people like me who previously distrusted worldwide electronic networks as an Orwellian vision of the future clamoring for online access? Perhaps the most compelling reason is the Internet's ability to act as a vehicle for self-expression—unlike the predictable, prepackaged programming that is the staple of television.

This global free-for-all has produced some remarkable—and sometimes bizarre—results. What follows is a sampling of these oddities.

Laundry day has produced more than a few widowed socks. Find Your Missing Socks (http://www.caprica.com/~jmares/house_of_socks.html) is to lost hosiery what Unsolved Mysteries is to missing persons.

The Abuse-A-Tron (<http://www.xe.com/htbin/nph>) offers as much abuse as you care to take.

Ask Mr. Angst (<http://unix1.utm.edu/~jfieser/angst.htm>) is a crusty Dear Abby.

Get Your Butt Kicked on the Web (<http://hypno.com/ass/ass.html>) allows you to get your own butt kicked or kick someone else's. Not for the faint of heart.

If these sites leave you feeling inadequate or down in the dumps, visit the Interactive Ego Booster (<http://web.syr.edu/~ablampac/ego/ego.html>). It's sure to pick you up.

The Ingrown Toenail Page (<http://www.ganet.net/~ps2/toenail.html>) is a Cyber-Support resource for those suffering alone with their painful, swelled toes.

Tommy Toilet has compiled a resource page that covers the public restrooms of North America, it can be found at

<http://www.80s.com/scott/toilet/>.

There's a guy named Mike that lets you wake him up from his web page and keeps a running record of when he wakes up each day for you to ponder. Wake up Mikel! (<http://www.scp.caltech.edu/~mep/wake.html>).

Undoubtedly one of the most obscure sites is the Fun With Grapes page (<http://www.sci.tamucc.edu/~pmichaud/grape/>). Two intrepid scientists have done an in-depth study on the combustibility of grapes which are subjected to short bursts of microwave radiation. They actually produce a flash, and there are pictures to prove it. Don't try this at home. (No really, I mean it—if you have to, try it at work. Why ruin your own microwave?)

Another obscure food-related site is the How to Fill a Pez Dispenser site (<http://turtle.ncsa.uiuc.edu/pez.html>), which is simply a diagram on how to fill a Pez dispenser. I can't count the number of times I have fumbled around for hours trying to fill Goofy's head with those bite-sized tart-n'-tangy mini-sugar bricks. At last there is help!

Honorable mentions for other obscure food sites include:

Mark's Spam Page (<http://www.athenet.net/~mross/spam.htm>). America's oft-maligned meat now has a home page.

The Burrito Page (<http://www.infobahn.com/pages/rito.html>). These lovers of Latino cuisine have created a comprehensive guide to this sublime vessel of beans and cheese. You can take the Burrito Personality Test to see how your choice of fillings speaks volumes about your state of mind, or find other sites where the Burrito faithful gather.

The Internet Pizza Server can be found at <http://www.ecst.csuchico.edu/~pizza/pizzaweb.html>. This is a place where the pizza fanatic can design and view custom configurations of

CONTINUED ON PAGE 35



PALO ALTO CHAMBER ORCHESTREA



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ON THE SCENE

Eric Weiner

Reporting from India

NEW DELHI—During my two years reporting for NPR from India, I found myself in many absurd situations. But nothing prepared me for the afternoon of September 21. I had joined hundreds of my neighbors at a local Hindu temple where—microphone in one hand, spoonful of milk in the other—I tried to coax a marble statue of a Hindu God to “drink” the milk. Okay, perhaps this was not a journalistic feat on par with covering Watergate, but the story of the “milk miracle” that had swept through India that day did offer a glimpse of life in a place Americans rarely hear about.

The American media largely ignores India, the second-most populous nation on Earth. If we do pay attention, it is only when a few thousand people die in an earthquake here, or a few dozen are killed during an outbreak of bubonic plague. My Indian friends often ask me why America doesn't pay more attention to them. India is a distant place, I say, where we have no colonial roots. We never fought a war here—cold or hot. But most of all, I chalk up our lack of interest to Americans' limited appetite for foreign news. India is, at best, of marginal interest.

India is a contradictory place, not easily pigeonholed. On the one hand, Rudyard Kipling's India of snake charmers, swamis, and gurus still exists. But there is also another India—a country with a space program and a world-class software industry. Both Indias provided me with endless stories, not to mention a surplus of rich sounds: the rhythmic chant of street hawkers, the clanking of bicycle rickshaws and, of course, the lowing of the ubiquitous sacred cows.

At times however, I felt as if I had fallen off the map. When filing a story, the news

desk would routinely put me on hold because, “we've got air strikes in Bosnia” or “the yen is going bonkers.” So I began peppering my reports with facts that might make listeners (and editors) take notice. I'd point out, for instance, that India is the world's largest democracy, or that it is widely believed to possess nuclear weapons. And as India opened its economy to foreign investment for the first time, I found a new mantra: “920 million potential consumers.”

But the problem, I soon realized, was not India but the way we define foreign news. If we limit ourselves to coverage of countries where, as the State Department says, “The United States has an overriding national security interest,” places like India will never feature prominently. I believe this is an extremely narrow view of what foreign news is all about. We should train our microphones on the most compelling corners of the globe—regardless of whether these places figure in anyone's world order—and let listeners decide if they like what they hear. ■

Eric Weiner is a foreign correspondent for NPR, currently stationed in Jerusalem.

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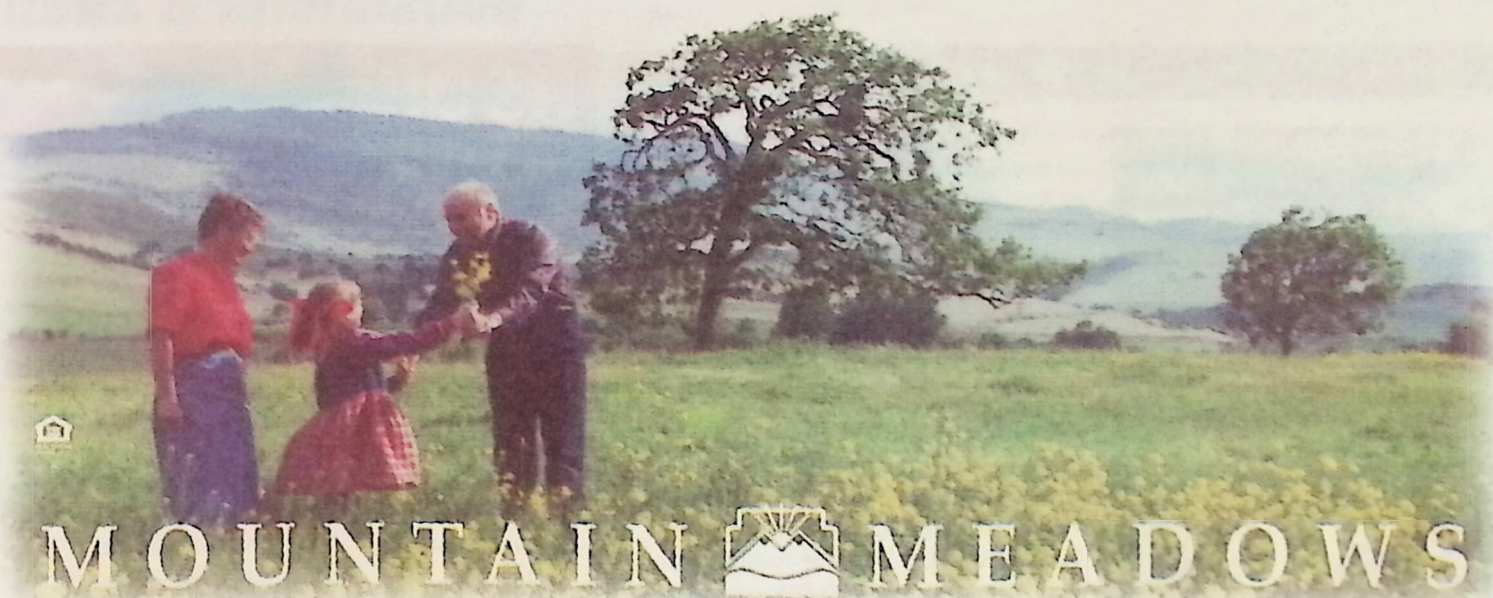
Provide optional housekeeping, maintenance and meal delivery services.

Add special facilities, such as a clubhouse, exercise room and restaurant.

*Today this neighborhood is taking shape in Ashland.
Come for a visit.
Stay for a lifetime.*



All photos by Anne Flinn Powell



900 N. Mountain Avenue • Ashland, OR 97520 • 482-1300 or 800-337-1301



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

Before you step out on Saturday night, be sure to get in step with an hour and a half of great show tunes on Herman Edel's On With The Show, Saturdays at 5pm.

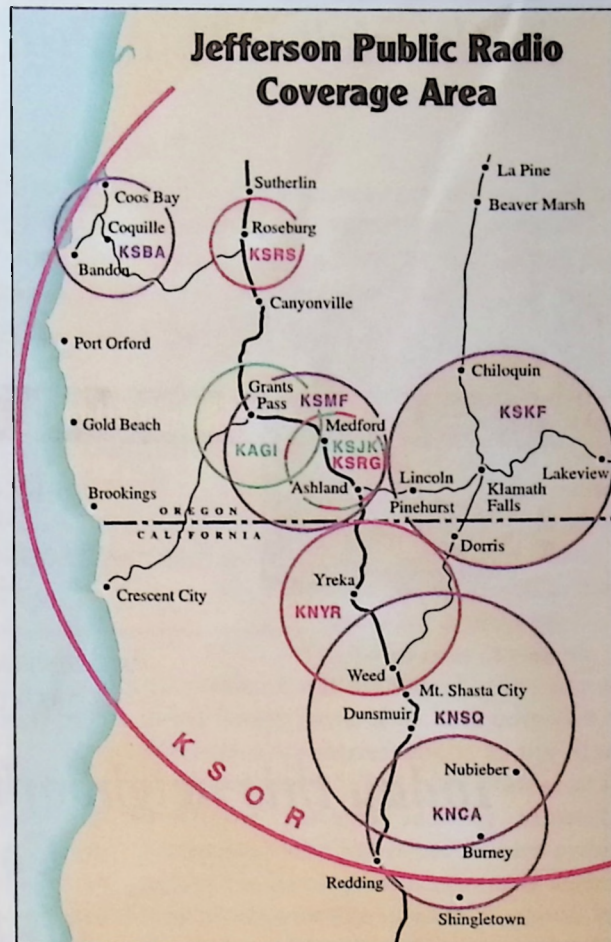
Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

With clear skies and warm nights, now is the time to "let a little starlight in your life." Find out what's happening in the summer sky with the crew on the Milky Way

Starlight Theater,
Thursdays at 9pm.



Richard Moeschl,
Jessica Vineyard, and
Brian Parkins host *The
Milky Way Starlight
Theater*



Volunteer Profile: Jeff Haug



The voice of JPR's "Jazz Tuesday" on the Rhythm & News Service moved to Ashland four years ago from Southern California to attend SOSOC, where he is majoring in Computer Information Systems.

"I really liked the music on JPR and am a big fan of radio in general," Jeff says, "so the natural progression was to give it a try."

When he's not on the air or sitting at a computer, Jeff is a really busy guy: he's a father, a cyclist, an entrepreneur (he's developing a line of cycling clothing), promoter of the Vengeance mountain bike race (formerly Revenge of the Siskiyou), and even finds time to do free-lance computer work.

KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Callahan 89.1	Lincoln 88.7
Camas Valley 88.7	Mt. Shasta, McCloud, Dunsuir 91.3
Canyonville 91.9	Merrill, Malin, Tulelake 91.9
Cave Junction 89.5	Port Orford 90.5
Chiloquin 91.7	Parts of Port Orford, Coquille 91.9
Coquille 88.1	Redding 90.9
Coos Bay 89.1	Roseburg 91.9
Crescent City 91.7	Sutherlin, Glide 89.3
Ft. Jones, Etna 91.1	Weed 89.5
Gasquet 89.1	
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for translator
communities listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	8:00 Millennium of Music
12:00 News	7:00 State Farm Music Hall	10:30 Lyric Opera	9:30 St. Paul Sunday Morning
12:06 Siskiyou Music Hall		2:00 St. Louis Symphony	11:00 Siskiyou Music Hall
4:00 All Things Considered		4:00 All Things Considered	2:00 To be announced
		5:00 America and the World	3:00 Car Talk
		5:30 On With the Show	4:00 All Things Considered
		7:00 State Farm Music Hall	5:00 To The Best of Our Knowledge
			6:00 State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 91.3 FM

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	Milky Way Starlight Theater (Thursdays)	6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air	Jazz Classics (Fridays)	10:00 Weekly Edition	9:00 Marian McPartland's Piano Jazz
3:30 Living on Earth (Fridays)		N. CALIFORNIA STATIONS ONLY:	
4:00 All Things Considered	9:30 Ken Nordine's Word Jazz (Thursdays)	10:00 Living on Earth	10:00 Jazz Sunday
6:30 Jefferson Daily	10:00 Jazz (Mon-Thurs)	10:30 California Report	2:00 Jazz Profiles
7:00 Echoes	Jazz Revisited (Fridays)		3:00 Confessin' the Blues
9:00 Le Show (Mondays)	10:30 Vintage Jazz (Fridays)	11:00 Car Talk	4:00 New Dimensions
Selected Shorts (Tuesdays)		12:00 West Coast Live	5:00 All Things Considered
Jazzset (Wednesdays)		2:00 Afropop Worldwide	6:00 Musical Enchanter Radio Theater
		3:00 World Beat Show	6:30 Folk Show
		5:00 All Things Considered	9:00 Thistle & Shamrock
		6:00 World Cafe	10:00 Music from the Hearts of Space
		8:00 Grateful Dead Hour	11:00 Possible Musics
		9:00 The Retro Lounge	
		10:00 Blues Show	

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00 Monitor Radio Early Edition	5:30 Pacifica News	6:00 Monitor Radio Weekend	6:00 CBC Sunday Morning
5:50 Marketplace Morning Report	6:00 People's Pharmacy (Mondays)	7:00 Northwest Reports	9:00 BBC Newshour
7:00 Diane Rehm Show	Larry Josephson's Brides (Tuesdays)	8:00 Sound Money	10:00 Sound Money
9:00 Russell Sadler's Jefferson Exchange	Tech Nation (Wednesdays)	9:00 BBC Newshour	11:00 To the Best of Our Knowledge
10:00 Monitor Radio	New Dimensions (Thursdays)	10:00 Healing Arts	2:00 Radio Sensación
11:00 Talk of the Nation	Parent's Journal (Fridays)	10:30 Talk of the Town	8:00 BBC World Service
1:00 Talk of the Town (Monday)	7:00 The Newshour with Jim Lehrer	11:00 Zorba Paster on Your Health	
Healing Arts (Tuesday)	8:00 BBC World Service	12:00 The Parents Journal	
51 Percent (Wednesday)		1:00 C-Span	
Milky Way Starlight Theater (Thursday)		2:00 Commonwealth Club	
Software/Hardtalk (Friday)		3:00 One on One	
1:30 Pacifica News		3:30 Second Opinion	
2:00 Monitor Radio		4:00 Larry Josephson's Bridges	
3:30 As It Happens		5:00 To the Best of Our Knowledge	
5:00 BBC Newsdesk		8:00 BBC World Service	

Program Producer Directory

NATIONAL PUBLIC RADIO

635 MASSACHUSETTS AVENUE NW
WASHINGTON DC 20001-3753
(202) 414-3232

AFROPOP WORLDWIDE
ALL THINGS CONSIDERED
AMERICA AND THE WORLD
BLUESSTAGE
CAR TALK Call-in-number: 1-800-332-9287
JAZZSET
LIVING ON EARTH
Listener line: (617) 868-7454
MARIAN McPARTLAND'S PIANO JAZZ
MORNING EDITION
Listener line: (202) 842-5044
SELECTED SHORTS
THISTLE & SHAMROCK
WEEKEND EDITION
Listener line: (202) 371-1775
WORLD CAFE

PUBLIC RADIO INTERNATIONAL

100 NORTH SIXTH STREET
SUITE 900A, MINNEAPOLIS MN 55403-1596
(612) 338-5000

AS IT HAPPENS
BBC NEWS HOUR
CBC SUNDAY MORNING
DR. SCIENCE
ECHOES

Listener line: (215) 458-1110
JAZZ CLASSICS
MONITOR RADIO
Listener line: (617) 450-7001, Radio@CSPS.COM
SOUND MONEY
ST. PAUL SUNDAY MORNING

OTHER PROGRAMS

GRATEFUL DEAD HOUR
TRUTH & FUN INC
484 LAKE PARK AVENUE #102
OAKLAND CA 94610

HEARTS OF SPACE
PO BOX 31321
SAN FRANCISCO CA 94131
(415) 242-8888

MILLENNIUM OF MUSIC
WETA-FM
PO BOX 2626
WASHINGTON DC 20006

NEW DIMENSIONS RADIO
PO BOX 410510
SAN FRANCISCO CA 94141
(415) 563-8899

THE DIANE REHM SHOW
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BRANDY WINE BUILDING
THE AMERICAN UNIVERSITY
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Call-in line: 1-800-433-8850

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CLASSICS & NEWS SERVICE

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KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

7:00am-Noon

First Concert

Classical music, with hosts Russ Levin and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Marketplace Morning Report at 7:35 am, Star Date at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Laurie Harper. Includes As It Was at 1:00 pm and Star Date at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Michael Rothe and Peter Van De Graaff.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend, hosted by Russ Levin. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30-2:00pm

Lyrical Opera

2:00-4:00pm

St. Louis Symphony

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

America and the World

Kati Marton hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Michael Rothe and Peter Van De Graaff.

SUNDAYS

6:00-8:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

8:00-9:30am

Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

9:30-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Bill Driscoll brings you music from Jefferson Public Radio's classical library.

2:00-3:00pm

To be announced

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-6:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Scott Kuiper and Peter Van De Graaff.

FEATURED WORKS

* indicates composer's birthday

First Concert

- June 3 M Mozart: Sonata for Piano Four Hands K. 497
 June 4 T Franck: Violin Sonata
 June 5 W Haydn: Cello Concerto in D
 June 6 Th R. Strauss: Oboe Concerto
 June 7 F Bach: Orchestral Suite No. 3
 June 10 M M. Haydn: Flute Concerto in D
 June 11 T Ibert: *Escales*
 June 12 W Milhaud: *Le Boeuf sur le Toit*
 June 13 Th Schumann: *Konzertstück* for Four Horns
 June 14 F Barber: "Capricorn" Concerto
 June 17 M Weber: Piano Concerto No. 1
 June 18 T Haydn: Symphony No. 6 (*Le Mattin*)
 June 19 W Haydn: Symphony No. 7 (*Le Midi*)
 June 20 Th Haydn: Symphony No. 8 (*Le Soir*)
 June 21 F Barber: *Summer Music*
 June 24 M Mendelssohn: Music from *Midsummer Night's Dream*
 June 25 T Beethoven: Piano Sonata No. 18
 June 26 W Nielsen: Symphony No. 3
 June 27 Th Berlioz: *Harold In Italy*
 June 28 F Mozart: Horn Concerto No. 2

Siskiyou Music Hall

- June 3 M Franck: Symphony in D
 June 4 T Grieg: Cello Sonata
 June 5 W Martinu: Trio for flute, violin & piano
 June 6 Th Haydn: Symphony No. 31 (Hornsignal)
 June 7 F Stravinsky: *Jeu de Cartes*
 June 10 M Grofe: *Grand Canyon Suite*
 June 11 T *R. Strauss: *Ein Heldenleben*
 June 12 W Delius: *Florida Suite*
 June 13 Th Beethoven: Symphony No. 6 ("Pastoral")
 June 14 F Khachaturian: Piano Concerto
 June 17 M Brahms: Symphony No. 2
 June 18 T Mozart: Violin Sonata No. 8, K. 296
 June 19 W Schumann: *Waldszenen*
 June 20 Th Schubert: String Quartet No. 15
 June 21 F Barber: *Knoxville, Summer of 1915*
 June 24 M Beethoven: *Choral Fantasy*
 June 25 T Schumann: Symphony No. 1
 June 26 W Brahms: Piano Trio Op. 8
 June 27 Th Dvorak: Violin Concerto
 June 28 F Tchaikovsky: Variations on a Rococo Theme

HIGHLIGHTS

Lyric Opera of Chicago

- June 1 *Don Pasquale* by Verdi
 Cast: Paul Plishka, Ruth Ann Swenson, Bruce Ford, Timothy Nolen, Jeffrey Ray. Conductor: Paolo Olmi.
 June 8 *Don Giovanni* by Mozart
 Cast: James Morris, Luba Orgonasova, Bryn Terfel, Carol Vaness, Frank Lopardo, Susanne Mentzer. Conductor: Yakov Kreizberg.
 June 15 *The Makropulos Affair* by Janacek
 Cast: Catherine Malfitano, Kim Begley, Tom Fox, Stephen West, John Duykers, Ragnar Ulfung. Conductor: Bruno Bartoletti.
 June 22 *Andrea Chenier* by Giordano
 Cast: Kristján Jóhannsson, Aprile Millo, Sergei Leiferkus, Jane Shaulis, Emily Manhart. Conductor: Bruno Bartoletti.

St. Louis Symphony

- June 1 Diamond: Music for *Romeo & Juliet*; Copland: Suite from *Appalachian Spring*; J.S. Bach: Brandenburg Concerto No. 1; Haydn: Symphony No. 103 ("Drumroll"). Gerard Schwartz, conductor.
 June 8 Hanson: Symphony No. 5; Saint-Saens: Violin Concerto No. 3; Dvorak: Symphony No. 6. Leila Josefowicz, violin; Gerard Schwartz, conductor.
 June 15 Liadov: *The Enchanted Lake*; Rachmaninoff: Rhapsody on a theme of Paganini; Tchaikovsky: Symphony No. 6 ("Pathetique"). Eldar Nebolsin, piano; Hans Vonk, conductor.
 June 22 Piston: *Toccata*; Dvorak: Cello Concerto; Tchaikovsky: Symphony No. 5. Gustav Rivinius, cello; Marin Alsop, conductor.
 June 29 Schubert: Symphony No. 2; Bruckner: Symphony No. 7. Franz Welser-Moest, conductor.

St. Paul Sunday

- June 2 Millenium. Milhaud: *Creation du Monde*; Novacek: Ragtime Suite; Dvorak: Quintet in A, Op. 81.
 June 9 Hesperion XX. Music from the renaissance and early baroque.
 June 16 Garrick Ohlsson, piano. All Chopin recital.
 June 23 Mendelssohn String Quartet. Shostakovich: Quartet No. 15; Schumann: Quartet in A, Op. 41, No. 2; Haydn: Quartet in d, Op. 103.
 June 30 The Peabody Trio. Mozart: Trio in Bb, K. 502; Ran: *Excursions*; Schumann: Trio in F, Op. 90.

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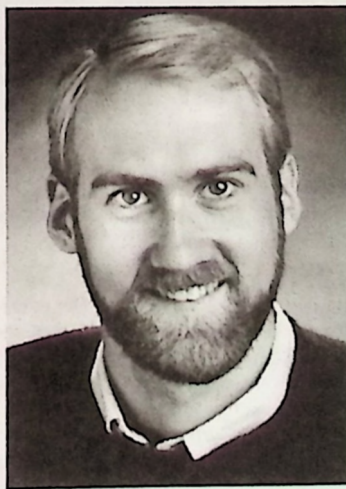
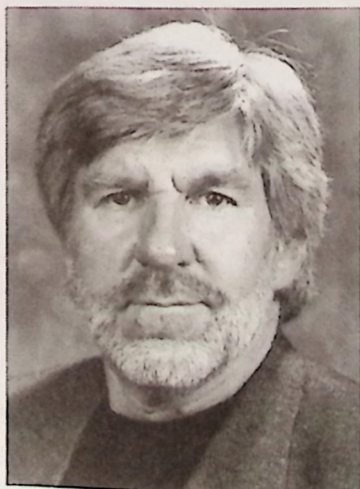
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State Farm Music Hall
hosts Michael Rothe
(left) and Peter Van De
Graaff



A Legacy that will endure forever.

Future generations will inherit the world we have fashioned. They'll benefit from the institutions we have invested our time and resources to create and be limited by our omissions. Jefferson Public Radio is an institution that strives to contribute to the betterment of our culture by building tolerance for the expression of diverse viewpoints, promoting informed citizen participation toward forming effective government, and encouraging original creation in the arts.

We invite you to become a permanent part of our future. By naming The Jefferson Public Radio Listeners Guild in your will, you can ensure that future generations will have access to the same thought-provoking, inspiring public radio programming that you have come to value. Bequests are conservatively invested with only the interest and/or dividend income they generate used to support Jefferson Public Radio's service in Southern Oregon and Northern California. By managing bequests made to the Guild in this way, your gift truly becomes one that will have lasting impact on our community for decades to come.

To include The Jefferson Public Radio Listeners Guild in your will consult your attorney or personal advisor. The suggested description of our organization is "The Jefferson Public Radio Listeners Guild, a component of the Southern Oregon State College Foundation, which is an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like further information on making a bequest please contact us at (541) 552-6301.

PROGRAM GUIDE

Rhythm & News Service

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 91.3 FM
YREKA 89.3 FM

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNBY/REDDING

KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards.

9:00-4:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Keith Henty and Colleen Pyke. Includes NPR news updates at a minute past each hour. **Ask Dr. Science** at 9:30 am, **As It Was** at 10:30am and **Nature-watch** at 2:30pm.

3:30-4:00pm Friday: Living On Earth

NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

4:00-6:00pm All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:30-7:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

7:00-9:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

9:00-10:00pm Monday: Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

9:00-10:00pm Tuesday: Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

9:00-10:00pm Wednesday: Jazzset

NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

9:00-9:30pm
Thursday: The Milky Way Starlight Theater
Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

9:30-10:00pm
Thursday: Ken Nordine's Word Jazz
Strange and wonderful word/sound journeys from one of the most famous voices in broadcasting.

9:00pm-10:00pm Jazz Classics In Stereo with Robert Parker

10:00pm-10:30pm
Friday: Jazz Revisited
Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:02-11:00pm Thursday: Jazz Thursday

10:30pm-2:00am
Friday: Vintage Jazz
Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am
Weekend Edition
The latest national and international news from NPR.

10:00 am
Weekly Edition: The Best of NPR News
Put the past week in perspective with this digest of the week's best stories from both All Things Considered and Morning Edition. Neal Conan hosts.

NORTHERN CALIFORNIA ONLY:
10:00 am
Living on Earth
NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

10:30 am
California Report
A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon
Car Talk
Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm
West Coast Live
From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm
AfroPop Worldwide
One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

The World Cafe

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00-2:00am

The Blues Show

Chris Welton with the best in blues.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz with host Michael Clark.

2:00-3:00pm

Jazz Profiles

Each week, this series examines the career of a major jazz artist. Nancy Wilson hosts.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-6:30pm

The Musical Enchanter Theater

This popular family program mixes songs and stories, and features Tish Steinfeld and Paul Richards.

6:30-9:00pm

The Folk Show

Keri Green brings you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-3:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Jazzset with Branford Marsalls

- June 5 Jacky Terrasson and Leon Parker at Discover Jazz
- June 12 New York in June - Terence Blanchard at Iridium
- June 19 Father's Day with Darrell Grant
- June 26 New York in June-Geri Allen at the Vanguard

AfroPop Worldwide

- June 1 A Visit to Kenya and Zanzibar
- June 8 Summer Concert Previews
- June 15 A Visit to Lisbon
- June 22 Bamako Beat
- June 29 Los Van Van and Willie Colon

Marian McPartland's Piano Jazz

- June 2 Nnenna Freelon
- June 9 David Lalama
- June 16 Jeannie Cheatham
- June 23 Sergio Salvatore
- June 30 Jon Faddis

Confessin' the Blues

- June 2 James Brown-Some of his best sides
- June 9 The Blues and R&B of Fats Domino
- June 16 Animal Songs
- June 23 Baby Blues
- June 30 Classic Blues Sides of the 1920's

New Dimensions

- June 2 The Lessons in Life's Valleys with Iyanla Vanzant
- June 9 Living the heart path with Doug Boyd
- June 16 Stop Dieting and Love Your Body with Carol Munter and Jane Hirschmann
- June 23 A Native American Dream with Russell Means
- June 30 The Million Man March: Assembling for the Greater Good with John L. Johnson

Thistle & Shamrock

- June 2 Scottish Nostalgia
- June 9 The Land
- June 16 The Pipes
- June 23 The Fiddle
- June 30 From Dundee to Dublin

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Saturdays at 11am on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

HONDURAN GRILLED CHICKEN BREASTS WITH SALSA

(serves 6)

3 Chicken breasts, boned & split
 2 Tbsp. Vegetable oil
 Juice of 2 limes
 1 Lb. Tomatillos, coarsely chopped*
 ¼ Cup Water
 1 Medium Onion, quartered
 1 Clove of garlic, cut in half
 2 Green chili peppers, such as Jalapeno
 1 Tbsp. Chopped fresh cilantro
 ½ tsp. Salt
 ½ Cup Nonfat plain yogurt

Place the chicken breasts in a shallow dish. Pour oil over chicken; sprinkle with juice of 1 lime. Turn to coat both sides with marinade. Cover dish and refrigerate for 4 hours, turning occasionally.

Meanwhile, combine the tomatillos and water in a saucepan. Bring to a gentle boil and cook, uncovered, for 10 minutes or until tender. Increase heat and cook, stirring, until most of the liquid has evaporated. Transfer to the container of a blender or processor. Add the onion, garlic, chili peppers, cilantro, salt and juice of the 2nd lime. Blend until smooth. Transfer to a small bowl and refrigerate.

Place the chicken breasts on a hot grill and cook, basting with the oil marinade. When lightly charred, transfer to a serving platter. Spoon a generous dollop of yogurt onto each piece of chicken and spoon on some of the salsa.

* Tomatillos can be found in the Mexican or Southwest section of the grocery store.



Sergio Salvatore will join Marian McPartland on *Piano Jazz* June 23

News & Information Service

Dear Editor:

Thank you for your excellent article on the Chateau and other public resources at the Oregon Caves National Monument. As a National Historic Landmark the Chateau is the centerpiece of a National Historic District that preserves an exceptional example of rustic National Park system architecture. It is exciting to see this small, sometimes overlooked National Monument garnering much deserved attention for its unique attributes.

However, I would be remiss if I did not point out some inaccuracies in your article. The author [Fred Flaxman] stated that the Estey Corporation, Oregon Caves Company is responsible for management of the Oregon Caves. This is not true. The National Park Service has contracted with the Oregon Caves Company to provide overnight accommodations, food service, gift sales and guided cave tours. Responsibility for management of the Monument and its precious natural and cultural resources still rests squarely with the National Park Service.

The article also states that the historic buildings are owned by the concessioner. While the concessioner retains possessory (financial) interest and all responsibilities of ownership under the present contract, legal title to all facilities is vested in the people of the United States.

Further, I think it is somewhat unfair to your readers to compare the scope of the work done with private funds at the Chateau to the complete rebuilding of the historic Crater Lake Lodge. The Chateau work consists basically of catch-up repairs and deferred maintenance projects while the Crater Lake Lodge was a complete restoration from foundation to roofline. The publicly funded Crater Lake project had the full support of the people of Oregon and their elected representatives.

Sincerely,

Craig W. Ackerman, Superintendent
Oregon Caves National Monument

EDITOR'S NOTE: *We appreciate Mr. Ackerman clarifying the management and ownership issues at the Oregon Caves National Monument. Mr. Ackerman's contention that the Crater Lake Lodge restoration project received "full support" remains debatable, due to the controversy caused by the higher cost and larger scope of the project than initially envisioned.*

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-8:00am
Monitor Radio

The latest national and international news from the radio news service of the *Christian Science Monitor*. Includes:

5:50am
Marketplace Morning Report

7am-9am
The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this live, two-hour program.

9:00-10:00am
Russell Sadler's Jefferson Exchange

Political commentator Russell Sadler hosts this live call-in devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.
Monitor Radio

11:00am-1:00pm
Talk of the Nation

NPR's daily nationwide call-in returns to JPR. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY
Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY
Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY
51 Percent

Features and interviews devoted to women's issues.

THURSDAY
The Milky Way Starlight Theater

Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

FRIDAY
Software/Hardtalk

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:30pm-2:00pm
Pacifica News

National and international news from the Pacifica News Service. (Repeats at 5:30pm)

2:00pm-3:30pm
Monitor Radio

The afternoon edition of the daily news magazine from the radio news service of the *Christian Science Monitor*.

3:30pm-5:00pm
As It Happens

National and international news from the Canadian Broadcasting Corporation.

5:00pm-5:30pm
BBC Newsdesk

5:30pm-6:00pm
Pacifica News

A repeat of the 1:30pm broadcast of the day's national and international news.

6:00PM - 7:00PM

MONDAY
People's Pharmacy

TUESDAY
Larry Josephson's Bridges

Repeat of Saturdays broadcast.

WEDNESDAY
Tech Nation

THURSDAY
New Dimensions

FRIDAY
Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

7:00pm-8:00pm
The Newshour with Lehrer

The audio of the award-winning PBS TV news program, provided with the cooperation of the Newshour and Southern Oregon Public Television.

8:00pm-11:00pm
BBC World Service

SATURDAYS

6:00am-7:00am
Monitor Radio Weekend

7:00am-7:30am
Northwest Reports

The audio of the weekly Northwest newsmagazine produced by Portland TV station KPTV, and hosted by Lars Larson

8:00am-9:00am
Sound Money

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

9:00am-10:00am
BBC Newshour

10:00am-10:30am
The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am
Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-1:00pm
The Parents Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

1:00pm-2:00pm
C-SPAN

2:00pm-3:00pm
Commonwealth Club

3:00pm-3:30pm
One On One

3:30pm-4:00pm
Second Opinion

4:00pm-5:00pm
Larry Josephson's Bridges

5:00pm-8:00pm
To the Best of our Knowledge

Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am
CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-11:00am
BBC Newshour

10:00-11:00am
Sound Money

11:00am-2:00pm
To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-8:00pm
Radio Sensación

Music, news and interviews by and for Southern Oregon's Spanish-speaking community – *en español*.

8:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.

POETRY

For Comfort

BY JULIE ROGERS

Stop wanting, take your mouth off your mind
the tasting has made you crazy
back off real smooth, no trying
it's just the next moment
and you're not doing it now
notice your surroundings
the weight of your hands
the quiet sound of
breathing, you are breathing
chest rising regular as waves,
the body lets down windows
for the calm to come in,
the wafting silent bell
of your heart alive in there
on its own, it doesn't worry
and neither should you
sooner or later
everything comes into view.

Julie Rogers has lived in the Colectine and Rogue Valleys for ten years and has read her poetry widely locally, in Portland, and in San Francisco. Her poems have appeared in a number of magazines; and she has published two chapbooks, most recently *Journey on a Pinback* (1991), and is working on a new manuscript, *Torch-Walking Through Fire*. Also she has co-edited *Like An Echo*, a collection of contemporary Buddhist poetry.

Writers may submit original poetry for publication in the *Jefferson Monthly*.

Send 3-6 poems, a brief bio, and a SASE to:

Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street, Ashland, OR 97520. Please allow two to four weeks for reply.

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JEFFERSON ALMANAC

Richard Moeschl

Exploring the Summer Skies

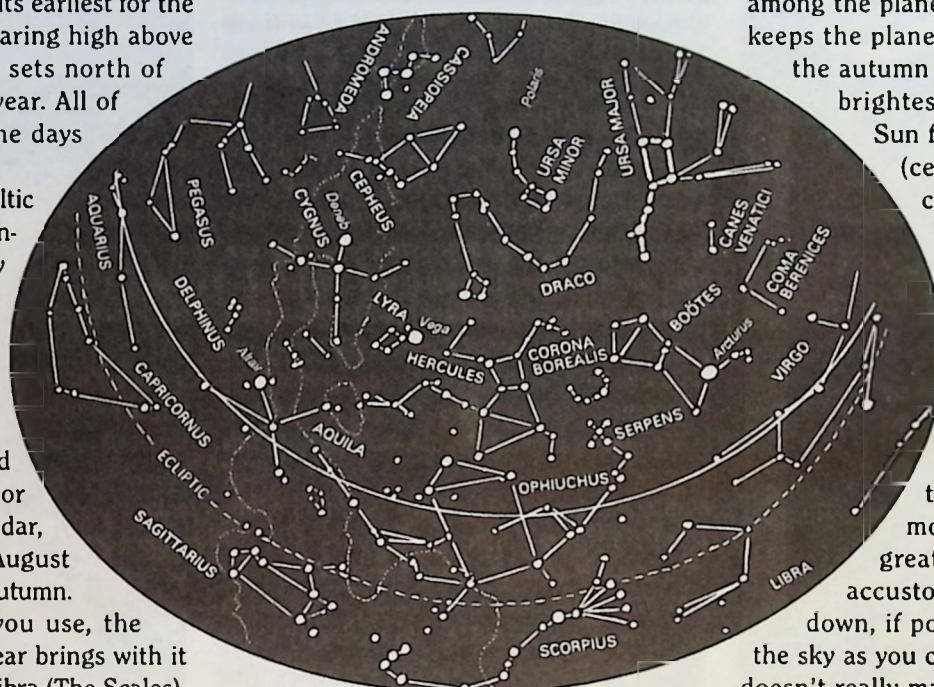
Summer in the northern hemisphere begins officially with the Summer Solstice on June 20. That's the day when the Sun, as seen from Earth, appears highest above the plane of Earth's equator. The Sun rises north of east at its earliest for the year, makes a wide arc soaring high above the horizon at noon and sets north of west at its latest for the year. All of this combines to make the days long and the nights short.

In ancient times, the Celtic people would have been enjoying summer since May 1st. According to their calendar, the cross-quarter days in between the equinoxes and solstices mark the beginnings of the seasons, the equinoxes and solstices being the peak or middle. In the Celtic calendar, therefore, summer ends August 1st with the beginning of autumn.

Whichever calendar you use, the night sky at this time of year brings with it the zodiac constellations Libra (The Scales), Scorpius (The Scorpion), and Sagittarius (The Archer). These are among the twelve zodiac constellations which form the backdrop to the Sun as it appears to move through the year. Libra has few bright stars, but one of them, Zeubenelgenubi, lies right on the ecliptic, the Sun's apparent path. Scorpius, on the other hand, has many bright stars which make this an easy and beautiful constellation to locate. Look for the three stars which spread out like a fan from red Antares. Antares, which means rival to Ares or Mars, got its name because the red star resembled the red planet. Antares is the eye of the scorpion who stung Orion to death. The stars in Sagittarius are traditionally seen as forming a teapot, with the Milky Way rising from the spout like a cloud of steam.

Following the Milky Way straight up leads to the Summer Triangle, a group of

three bright stars. Each star comes from a different constellation. The star directly overhead is Vega in the constellation Lyra (The Lyre). To the east is the star Deneb in the constellation Cygnus (The Swan or The



Facing south around 9pm.

Northern Cross). South of Cygnus is Altair in the constellation Aquila (The Eagle).

In the east, they tell the story of the weaving maiden and the herdsman who fell in love and got married. The weaving maiden was a princess. Her father, the emperor grew angry at his daughter and son-in-law for seemingly neglecting their former trades and banished them to the sky. The weaving maiden became the star Vega, the herdsman became Altair. The great Silver River of the Sky (The Milky Way) which flowed between the two stars kept the lovers from ever seeing one another. Then one day, on the seventh day of the seventh month, a flock of magpies, friends of the lovers, flew high up into the sky. They formed their bodies into a bridge over the Silver River of the Sky so the lovers could

meet. Once a year, the story says, on the seventh day of the seventh month, July 7th, the magpies fly to the aid of the lovers.

Speaking of lovers, the bright planet Venus, named for the Roman goddess of love, is our Morning Star. Look for Venus about forty-five minutes to an hour before sunrise in the southeast. It will be within an arc roughly 45 above the horizon to the right (or southeast) of the place where the Sun rises. Venus will be at its brightest on July 15.

The red planet Mars is "in" (in front of) the constellation of Taurus, heading eastward toward Gemini. This puts it close to the Sun and low above the horizon just before sunrise. Jupiter, second in brilliance among the planets, is in Sagittarius which keeps the planet in the evening sky until the autumn months. It will be at its brightest when it is opposite the Sun from the Earth on July 4th (celestial fireworks). Cream-colored Saturn is in Pisces and makes its appearance late in the summer.

The Perseid Meteor Showers, everybody's favorite summer sky treat, are on view from July 17 to August 24. They peak on August 12, which is three days before the new moon. Viewing should be great this year. Get your eyes accustomed to the dark and lie down, if possible, to get as much of the sky as you can in your field of view. It doesn't really matter which direction you face, you can expect to see close to one meteor a minute. While you're out on a dark, moonless night looking for meteors, see if you can find Comet Hale-Bopp in between Sagittarius and Scorpius. In August the comet will come closest to Earth for this year. Its best performance is slated for April, 1997.

Take this star chart with you and "go out and let a little starlight into your life."

Richard Moeschl writer, educator, and author of *Exploring the Sky*, is the host of *The Milky Way Starlight Theater*, heard each week on the Rhythm and News service of Jefferson Public Radio. Richard's weekly commentary, *Waiting for the Mothership*, can also be heard weekly on *The Jefferson Daily*.

Artscene

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

June 15 is the deadline for the August issue.

For more information about arts events, listen to JPR's Calendar of the Arts

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival in Ashland is presenting its eleven-play season with a collection of Shakespearean, classical and contemporary productions through October 27. Performances in the Angus Bowmer Theatre include: *The Winter's Tale* by William Shakespeare (through October 27); *Moliere Plays Paris* translated and contrived by Nagle Jackson (through October 26); *Awake and Sing!* by Clifford Odets (through September 22); *Arcadia* by Tom Stoppard (through July 7 and September 24-October 26); *The Darker Face of the Earth* by Rita Dove (July 24-October 27). Performances in the Elizabethan Theatre include the following plays by William Shakespeare: *Romeo and Juliet* (June 4-October 6); *Coriolanus* (June 5-October 4); *Love's Labor's Lost* (June 6-October 5). Performances at the Black Swan include: *A Pair of Threes/Three Hotels* by Jon Robin Baitz and *Three Viewings* by Jeffrey Hatcher (through October 26); *Strindberg in Hollywood* by Drury Pifer (through June 23); *Cabaret Verboten* translated and adapted by Jeremy Lawrence (July 3-October 27). (541)482-4331.

◆ Oregon Cabaret Theatre presents *Ain't Misbehavin'*, spotlighting the music of Thomas Fats Waller, master of the stride piano style. His high spirits sparked an array of songs, including "Ain't Misbehavin'," "Honeysuckle Rose," "Mean to Me," "Your Feet Too Big," "Two Sleepy People" and "This Joint Is Jumpin'." Opening June 21, with Previews on June 19 and 20, the 1930's and '40's song and dance revue plays every evening except Tuesday. Curtain time is 8:30pm. (541)488-2902.

◆ *Seven Brides for Seven Brothers* will be presented and performed by Rogue Music Theatre, June 27 through July 20 at the Rogue Community College Bowl in Grants Pass. (541)479-2559.

Music

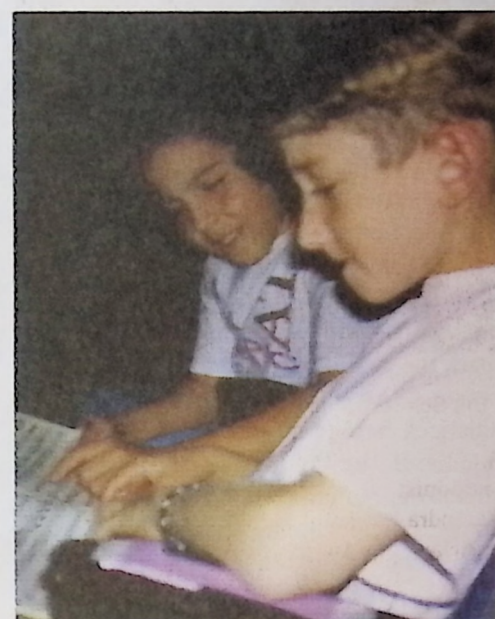
◆ The Britt Festivals are celebrating their 34th consecutive year. The season begins with John Mayall/Keb' Mo' (June 14 at 7:30pm), Wayne Shorter/The Rippingtons (June 15 at 7:30pm), Helen Reddy/Alice DiMichele (June 16 at 7:30pm), The Temptations/Sista Monica (June 19 and 20 at 7:30pm), Hugh Masekela/Wild Mango (June 21 at 7:30pm), Blood Sweat & Tears/Curtis Salgado (June 22 at 7:30pm), George Shearing/BAT Boys (June 23 at 7:30pm), Harry Belafonte (June 27 and 28 at 8pm), Jim Messina/Bryndle/Steve Forbert (June 29 at 7pm), Oak Ridge Boys/Rose Maddox (June 30 at 7:30pm). (541)773-6077.

◆ The Rogue Community College Chorus will appear in concert on Saturday, June 1 at 7:30pm in the Rogue Building on the RCC Campus, presenting a varied program of popular music, show

tunes, and classical choral music. Tickets may be purchased at the door after 6:30pm. Admission is \$5/\$4. (541)479-3594.

◆ Chamber Music Concerts concludes its 1995-1996 season with a presentation by The Pioneer Brass and its SOSC Commencement Concert: *Music to Commemorate A Student's Life: Baroque to Modern to Jazz*. The performance takes place on Friday, June 14 at 8pm. (541)552-6154.

◆ *Singing the Goddess Awake* will be presented by Lisa Thiel, ceremonial musician and visionary artist from Tucson, and Alicia Bonnet, Rogue Valley inspirational songwriter and women's new moon circle leader. The performance will take place at the Bundini Building in Ashland, 4th and "B" Streets, on Saturday, June 8, at 8pm. \$7 advance, \$9 at the door. Tickets available at Soundpeace, or call (541)482-4154.



Students in The Encore Duo's Music Institute for the Development of Personal Style to be held in Ashland.

◆ *A Celebration of Jewish Music* featuring Kaila Flexer and Third Ear, a modern Klezmer band from San Francisco, and Rabbi Areyh Hirschfield, spiritual leader of Ashland's Havurat Shir Hadash, will take place on Sunday, June 9, at the Unitarian Fellowship, 4th and C Sts. in Ashland. The concert begins at 7:30pm. Rabbi Hirschfield is moving to Portland; this celebrates his 11 years in Ashland. Rabbi Hirschfield's songs draw their inspiration from the Psalms, the Prophets and Jewish mystical tradition. Kaila Flexer and Third Ear feature two violins, marimba, double bass and percussion and add classical, jazz and bluegrass to their Klezmer pieces. Proceeds benefit Havurat Shir Hadash. Tickets are \$10, available at Cripple Creek Music. (541)482-4154.

◆ An evening of classical, romantic and neo-romantic chamber music will be presented at the TGIF Chamber Concert on Friday, June 21 at

8pm at the First United Methodist Church in Ashland. Featured are pianist Jennifer Schloming, oboist Kenton Gould, soprano Ellie Murray, and french horn player Cynthia Hutton. Works by Mozart, Puccini, Rameau, Herzogenberg, Gordon Jacobs and John Heins will be performed. Tickets are \$7.50/\$5.(541)482-0437.

◆ The Palo Alto Chamber Orchestra returns to the Elizabethan Theatre for the 25th anniversary of its debut at the Oregon Shakespeare Festival on Monday evening, June 24 at 8:30pm. The concert features soloists Rufus Olivier, principal



Baskets by Dale Chihuly will be on display at the Schneider Museum of Art in Ashland.

Photo: Claire Garoutte

bassoonist of the San Francisco Orchestra; Alexandra Hawley, flutist and acclaimed chamber musician; and Anita Stoneham, the orchestra's own gifted concertmistress. Works by Bach, Breval, Elgar and Mendelssohn will be performed. Tickets are \$10/\$7.(541)482-4331.

◆ The following events will be held in the SOSC Music Recital Hall: Faculty Concert (June 1/Sat/8pm); Concert: SOSC Symphonic Band (June 6/Thr/8pm); Senior Recital: Heidi Rovig, Soprano (June 8/Sat/8pm); Concert: SOSC Choirs (June 9/Sun/3pm).(541)552-6101.

◆ The Encore Duo (Sherry Kloss, violin; and Mark Wescott, piano) presents "Music Institute for the Development of Personal Style," in memory of Jascha Heifetz, June 23-27 in Ashland, at the Historic Ashland Armory. The duo will present four days of intense study, imaginative and inspiring coaching, public performances and roundtable discussions on issues vitally important to all artists. Applications must include a cassette recording of one movement from the standard Duo Sonata repertoire, and are \$200 (participants) or \$100 (observers). They must be received by June 10, at 55 Pompadour Drive, Ashland OR 97520.

Exhibits

◆ Oil Paintings by Judy Howard, Mixed Media Paintings by Teresa Long and Glass by Northwestern Artists will be on display at Hanson Howard Gallery through June 30. An opening First Friday Reception will be held on June 7 from 5-7pm. The Reception is free and open to the public. Gallery hours are Tuesday through Saturday 10:30-5:30 and 11-2 on Sunday. (541)488-2562.

◆ The Schneider Museum of Art presents Chihuly Baskets (June 6 through September 13). An Opening Reception and book signing will be held on Thursday, June 6 from 7-9pm. Dale Chihuly will give a lecture at 6pm in Mulkey Auditorium.(541)552-6245.

◆ RCC Student Art Exhibit: Range and diversity of style characterize the work of students from art classes on display at Rogue Community College's Wiseman Gallery through June. A first Friday Art Night Reception June 7, 6-9pm. The Wiseman Gallery, located on the main campus in the Wiseman Center, is open from 8am-9pm Monday-Thursday, and 8am-5pm Friday and 9am-4pm on Saturdays.(541)471-3500 Ext 224.

◆ Christi Corradi's mixed media sculpture, Diana Jacob's mixed-media works on canvas, and Barbara Shilo's mixed-media collage will be presented by the FireHouse Gallery at Rogue Community College through June 15. First Friday Art Night Reception, June 7, 6-9pm. The gallery is located at the corner of H and 4th Streets in the Historic City Hall. Hours are 11:30am-4:30pm Tuesday-Friday and 11am-2pm Saturdays or by appointment.(541)471-3525.

Other Events

◆ The Pacific Northwest Museum of Natural History features a new exhibit in their traveling hall, created and organized by the Cincinnati of Natural History. The exhibit, *Our Weakening Web: The Story of Extinction* focuses on maintaining worldwide biological diversity. The display of life-like dioramas and interactive components, aimed toward children of all ages, encourages hands-on learning, and defines the process of extinction, examining it as a natural occurrence throughout history. The exhibit will continue through June 16. Free to members; included in the price of



Oboist Kenton Gould. Photo: Helga Motley

admission for non-members. 1500 E. Main St. in Ashland. Wednesday through Friday 10am-4pm; Saturday and Sunday 10am-5pm. (541)488-1084.

◆ The Lithia Artisan's Market of Ashland showcases the creative diversity of Southern Oregon in an open air market setting filled with a colorful array of original crafts, a myriad of musical performances, and an assortment of improvisational theater. The market is tucked behind the Ashland Plaza on Guanajuato Way, and incorporates the natural beauty of the creek with a sampling of some of the fine cafes and shops that surround it. The market runs every weekend through October 14: Saturdays 10am-6pm, and Sundays 11am-5pm. (541)858-7187.

◆ *First Women's Natural Building Symposium and Hands-on Extravaganza* will be held in Grants Pass, June 1 through 8. Participants will design and co-create buildings, a cob gazebo and a hybrid structure incorporating natural building techniques. On Saturday June 8 from 1-4pm, a Women's Natural Building Fair will be hosted for women and girls of all ages. The symposium and the fair are being sponsored by Groundworks.(541)471-3470.

◆ *Heritage Sunday/Ashland and the Applegate Trail, 150th Anniversary of the Applegate Trail*, will be sponsored by Ashland Heritage Committee, in cooperation with the Southern Oregon Historical Society and the Ashland Public Library. It will be held on June 30 from 11am-4pm at the Railroad District Park on A St. Admission is free. The event includes maps and displays, live music and the Applegate Trail plaque dedication. (541)482-2805.

UMPQUA VALLEY

Theater

◆ *Upright at Centerstage*, an evening of comedy, drama and music will be presented at the Centerstage Theatre, Umpqua Community College on June 8 at 8pm.(541)440-4691.

CONTINUED ON PAGE 33



Kaila Flexer and Third Ear perform in Ashland.



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RECORDINGS

Russ Levin

Cover Girls

There is an old joke in advertising in which an ad starts off with the word "Sex" in bold letters. The ad then continues, "now that we've gotten your attention..." When there is something to be sold, and especially when that item is not selling so well, we can always count on the old reliable to generate some interest.

These are desperate times, and they demand desperate action. We all know that it's not easy to make money in classical music these days. Certainly, Domingo and Pavarotti are not struggling, and neither are a handful of the world's top conductors and soloists. But for record companies, arts managers, concert presenters, and radio stations, classical music has become something of a liability in the marketplace. Many organizations involved in music find that classical music lends credibility and prestige, but not dollars.

So, what do you do if you're a record company and you're trying to get the pesky classical side of your product in line with the rest of your sales? How about sex?

I once heard a radio interview with an historian who was talking about the great French sociologist Alexis de Tocqueville. The discussion got around to the topic of trying to ascertain what de Tocqueville, if he were alive today, might regard as the most significant changes in our social structure over the past century. The historian said that, without a doubt, de Tocqueville would site the change in the status of women in our society as the most important change of all.

Things for women today certainly are not perfect, and goodness knows that we still see example after example in which some of the "old" ways of thinking still surface (look, for example, at the huge sexual harassment case filed by the EEOC against the Mitsubishi plant in Illinois). But, all in all, I think we would have to agree that the opportunities for women in this country have improved significantly over the past century, and that the attitudes have really changed.

Or have they? Sometimes it is in the subtleties that we find the true measures of our society. If you look at classical music recordings, you might think that we still have a long way to go in our attitude toward women.

Let's look at album covers, for example. In the world of popular music, naked and scantily clad women have been used to sell records for so long, we barely notice them. Herb Alpert's *Whipped Cream and Other Delights* must have found its way in to nearly two thirds of the homes in the United States. The naked woman on the cover, drenched in a lather of whipped cream, seemed as innocent as the girl next door.

We're just not used to this sort of thing in classical music. Typically, if you wanted to sell a recording of the Tchaikovsky Violin Concerto, you put the violinist's smiling (and usually nondescript) mug on the cover, or some sort of "tasteful" piece of art—a Monet painting perhaps, or, simply, a dignified graphic with the title of the piece.

Apparently things are different these days. And so it is that we find Nadja Salerno Sonnenberg in an ultra-short skin-tight black dress on the cover of her *Ain't Necessarily So* album (an album, by the way, which every violinist who has ever recorded has already made—but that's another story). We find Viktoria Mullova posed in a skin-tight leotard, or camisole, or whatever that thing is, and black leather pants, on the cover of her latest recording of early twentieth century violin sonatas. Maria Bachman outdoes her with a series of tantalizing photos in even more skin-tight garb in her *Fratres* album. Ofra Harnoy tries desperately on each of her albums to impress us with things other than her modest cello-playing ability. Between two of Chee Yun's recent releases on Denon, there are no less than eight different glamorous pictures of the talented violinist, none of them depicting a rehearsal or a recording session. Check out the way in which Ruth Ann Swenson and Leslie Garrett add to the already passionate world of opera in some of their new releases.

I admit that none of the musicians mentioned here is naked, or slathered in whipped cream, or even doing provocative things with a violin. But there is something just a little desperate in these images. There is a subtle suggestion that as we listen to the music, we should fantasize as well about a more intimate arrangement with the attractive young lady. The sad thing is that every performer listed above is an outstanding artist in her own right, and each deserves to have a long and successful career. We shouldn't have to be concerned with appearance.

Women play a big role in this, of course. Why do these musicians choose to appear as they do? They must have some say with their agents and the people who promote the records. Can't they say no? Women do not cause the exploitation of women. They do, however, help to contribute to the darkness of its tenacity through their complicity.

Perhaps this is simply about "image." Maybe these women are trying to prove that they can be serious classical musicians and still be "cool" members of their generation, with the overt sexuality and hipper-than-thou attitude that has become the requisite for acceptance into late twentieth century culture.

Perhaps this is about the desperate attempts by almost everyone involved in classical music to save the industry by making the music more "accessible." After all, if we can remind audiences that classical musicians are normal people too, with normal clothes and normal libidos, maybe they'll be more attracted to the music.

I guess the question still comes down to one of equality. We just don't see this sort of provocative imagery with male performers. No one seems to care what Pavarotti looks like (in some ways I wish they did—how could Mimi possibly fall for that?).

There is, of course, a possible negative flip side to all of this. If the record industry decides to promote true equality, and if they continue to use sex to sell classical recordings, we might see Emanuel Ax posing in a muscle shirt, James Levine in a speedo, or Alfred Brendel on a bearskin rug. The imagination staggers when one thinks of the possible album covers for the monks who recorded the popular Chant CD.

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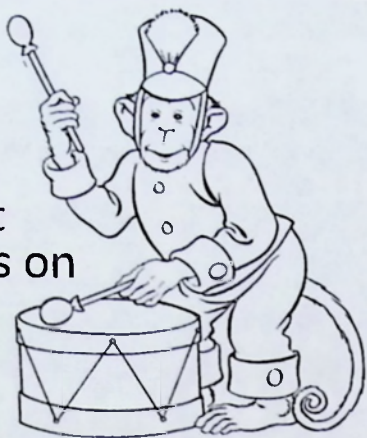


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COMPACT DISCOVERIES

Fred Flaxman

50 Years of Vox Recordings

In 1959, during my second semester at the University of Michigan, I shared a dormitory room with a classical music enthusiast from Ohio named... Well, I had better not divulge his name for fear of incriminating the guilty.

Alan, I'll call him, was so in love with great music that he could enjoy a superb recorded performance regardless of the sound quality. He particularly admired the great opera voices of the past, and would listen to these on 78 r.p.m. recordings which were so full of scratches and ticks that I myself couldn't hear the music for the noise.

The University of Michigan library still had a number of these old records back then. I'm sure they don't any more because most — if not all — of them were undoubtedly found missing sometime after Alan graduated. You see, my roommate "borrowed" these records without ever checking them out... or returning them, for that matter. Rain or shine, he wore an oversized trench coat every time he went to the library. Afterwards he rationalized that no one else appreciated these recordings, and the library was switching to LPs anyway.

Alan majored in linguistics and was planning to be a professor. I wonder what university — or penitentiary — he is in now.

Like Alan, I love the classics. But I'm not willing to (1) steal them, or (2) put up with bad sound to hear good music. I collect compositions, not performances, and I generally prefer new digital CDs to tapes, LPs or 78s which are reissued on CD. As a result, there are several tracks on the 50th Anniversary 3-CD set from Vox (CD3X 3036) which, although not scratchy like the 78s Alan tortured me with 37 years ago, are not exactly music to my ears. Nevertheless, the great majority of the cuts in this collection have been transferred with acceptable

sound, and for those who are more interested in musical performance and recording history than I am, these CDs are a great buy.

The first CD has four seconds under 80 minutes of music on it, including excerpts from historic recordings by Otto Klemperer,

Alfred Brendel, Grant Johannessen, Guiomar Novaes, Vlado Perlemuter and Jascha Horenstein. CDs 2 and 3 also weigh in at close to 80 minutes each.

The second CD is devoted to orchestras and includes the Cincinnati, Minnesota, Rochester Philharmonic, Atlanta, Saint

Louis, Baltimore, Utah, Dallas and London symphonies. The music includes the familiar Grieg "Norwegian Dance, Op. 35, No. 1" and Alfvén's "Swedish Rhapsody No. 1, Op. 19," and the much less familiar "Sinfonia India" by Chavez and the "Fourth of July" from the "Holidays Symphony" by Charles Ives.

Disc No. 3 features violinist Aaron Rosand playing Wieniawski, Michael Ponti playing Scriabin, Anthony Newman playing Bach and Erich Kunzel conducting Sousa. No one can criticize this collection for lacking variety! But it does, dear Alan, lack opera.

If you have a CD changer, these discs will prevent you from getting any exercise at all for almost four straight hours. This special VOXBOX also makes a good gift for someone you are trying to introduce to classical music, filled as it is with one delightful, immediately accessible, fast-paced excerpt after another.

And there's a bonus: The discs are accompanied by an attractive brochure with a fascinating text by Richard Freed on "Fifty Years of Vox: A Feisty Independent with a Sense of Mission." In it Freed tells the story of George H. de Mendelssohn-

I LOVE THE
CLASSICS,
BUT I'M NOT
WILLING TO
STEAL THEM.

Bartholdy, who founded the label. Mendelssohn, as he was called for short, was an indirect descendant of the famous composer.

A chance encounter between the Vox president and conductor Otto Klemperer in the company's early years quickly became the stuff of legend, Freed writes. When the two ran into each other in Los Angeles, Klemperer asked Mendelssohn about the sales of his recording of Beethoven's Fifth Symphony.

Mendelssohn assured the famous conductor that the record was doing quite well, Freed continues, but Klemperer wanted to see for himself, so they went to a near-by record shop. As there were no self-help browser bins in those days, they approached a clerk, and Klemperer, without identifying himself, asked if the store had the Beethoven Fifth conducted by Klemperer. The clerk said he didn't think so, but that he did have the same symphony conducted by Toscanini and Bruno Walter.

"No, no" Klemperer said. "I really want it with Klemperer."

"Well, let's see; we have it also by Weingartner and Koussevitzky."

Klemperer persisted, and when the clerk ran out of alternatives he asked, "When we have all these better recordings, why do you insist on Klemperer?"

The conductor then drew himself up to his very imposing full height, scowled down at the clerk, and declared, "I want Klemperer — because I AM Klemperer!"

"Of course," the clerk said sarcastically, "and I suppose that's Beethoven standing next to you."

"Beethoven?" Klemperer said, his fierceness dissipated. "No, that's not Beethoven; that's Mendelssohn." Whereupon, as George Mendelssohn smiled in amazed disbelief, the clerk, suddenly drained of his composure, turned to him and said: "I've always loved your Wedding March."

Well, I have never pinched a scratchy, poppy 78 for myself from the University of Michigan Library, but I'll steal a good story for my readers wherever I can find one! ■

Fred Flaxman's past Compact Discoveries columns are available on the Internet's World Wide Web Classical Net Home Page. The Uniform Resource Locator (URL) is: <http://www.classical.net/music/recs/reviews/flaxman/>.

ECOFORESTERS *From p. 11*

through a forest where ecoforestry is being practiced. The demonstration forest will also serve as a teaching arena for the education and training of future ecoforesters who attend the EI's instructional programs.

It is worth noting that EI co-directors Barnes and Jacobsen make a distinction between sustainable forestry and ecoforestry, venturing that the concept of "sustainable forestry" has been adapted in so many contexts that it is almost meaningless at this point. Kasza agrees, "For a lot of people, it's a buzzword. I think we're far from it right now...because we have so many years [ahead] to heal what's been done. I would shy away from the term sustainable forestry also, because it leaves itself out to interpretation...for example, any timber company could say that clearcutting an area and then putting a plantation into it is sustainable

forestry. And then 15 years from now when the plantation dies, because of whatever reason it has died over, and they plant it again, they would still call it sustainable forestry."

Ecoforestry, on the other hand, looks at forest recovery as a priority. As part of the long-range Deep Ecology movement, ecoforestry places forestry and science within a historical, philosophical and ethical context, where the forest is viewed as a living system that holds intrinsic value in its very existence, not seen merely for its utilitarian value subject to market draw. The distinction comes down to a question of managing a forest vs. managing the human activity within a forest. Ecoforestry adheres to the latter. Ecoforesters see their practice as a true method of sustainable forestry, because "every time you enter the woods, you leave a forest behind you." ■

ARTSCENE *From p. 29*

◆ The Gilbert and Sullivan classic, *The Mikado*, wraps up the 1995-96 season for Umpqua Actors Community Theatre with performances on June 1, 2, 7, 8, 9, 14 and 15. Tickets are available at Hornsby Fullerton Drug, Ricketts Music Store, Umpqua Valley Arts Center and at the door. (541)673-2125.

Botanical Garden. An *al fresco* dinner will be served prior to the concert at 5pm. The Park will open at 4pm and the concert begins on the outdoor stage at 6:30pm. Picnic seating is available. Dinner/Concert tickets are \$15 (Botanical Garden Supporting Members \$12) and Concert only tickets are \$6. Reservations can be made by calling the Dunsuir Recreation District at (916)235-4740 or the Art Center in Mt. Shasta (916)925-2297.

NORTHERN CALIFORNIA

Theater

◆ The Shasta Theatre Festival and Shasta College Theatre Arts Department present the musical version of J.M. Barrie's *Peter Pan* June 20 through July 20 at the Shasta College Theatre. A Gala Celebration will be held on June 20 at 6:30pm in the new Shasta College Amphitheatre. On June 27 Rogers and Hammerstein's *The Sound of Music* begins at the new Amphitheatre and runs through July 20. Season tickets are available.(916)225-4610.

Music

◆ On Saturday, June 22 the Palo Alto Chamber Orchestra, directed by William Whitson, will be performing music of Vivaldi, Bach, Mendelssohn and Elgar to benefit the Dunsuir

Botanical Garden. An *al fresco* dinner will be served prior to the concert at 5pm. The Park will open at 4pm and the concert begins on the outdoor stage at 6:30pm. Picnic seating is available. Dinner/Concert tickets are \$15 (Botanical Garden Supporting Members \$12) and Concert only tickets are \$6. Reservations can be made by calling the Dunsuir Recreation District at (916)235-4740 or the Art Center in Mt. Shasta (916)925-2297.

Exhibits

◆ *Untamed Heart*, women's art, will be presented by Stonewall Gallery in Dunsuir. Opening Reception is June 8 from 6-9pm and the show runs through July 12.(916)235-2236.

Other Events

◆ *Writing About Nature* will be offered by the College of the Siskiyous. The class will feature a field trip to the Castle Lake area and discussion of the works of John Muir and Henry David Thoreau. The course instructor is COS English instructor Tim Holt, an avid hiker and long-distance bicyclist who resides in Dunsuir. This English 10 class begins on June 12 and will be held Wednesdays, Thursdays and Fridays from 1-4pm for six weeks. The 3-unit class is transferrable.(916)235-4034. ■

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FROM NATIONAL PUBLIC RADIO



THEATER REVIEW

Alison Baker

A Pair of Threes

Three Hotels

By Jon Robin Baitz

Directed by Michael J. Hume

Three Viewings

By Jeffrey Hatcher

Directed by Fontaine Syer

At the Oregon Shakespeare Festival, The Black Swan Theatre
Through October 26

If the overabundance of detail in *Arcadia*, which I reviewed in this space last month, left you reeling, *A Pair of Threes* will quickly get things into focus for you. A double bill of two short plays, each consisting of three monologues, it's theatre reduced to the bare bones.

"I love you. I love you. I love you," are the first words of "Tell-Tale," the opening monologue in *Three Viewings*. We're attending a funeral, and the speaker is the funeral director, Emil (Michael J. Hume), who goes on to tell us the story of his infatuation with a local realtor, and of how it ends. In the second monologue, "The Thief of Tears," the speaker is Mac (Linda Alper), who makes her living by stealing the jewelry of corpses (sometimes with her teeth). At her ancient grandmother's funeral, we find out why. And in "Thirteen Things About Ed Carpolotto" we watch and listen as Virginia (Catherine E. Coulson) unwraps a veritable onion of truths about her recently deceased husband.

The stage is set with only a wicker settee and bench, with a different flower arrangement for each funeral. In the intimate Black Swan Theater the audience sees every movement and facial tic, and hears every nuance in the lone actor's words: it's a tremendously focusing event, and we are

drawn deep into each character. But just when we think we know the speaker's story, a sudden twist of phrase or change of tone

takes us by surprise, and suddenly a deeper story is laid bare.

After intermission comes *Three Hotels*, a different kettle of fish. It's the story of Kenneth Hoyle (Richard Elmore), a marketing executive for a company that sells infant formula in third world countries, and his wife Barbara (Fontaine Syer). In three monologues—two by Kenneth and one by Barbara—we begin to see some of the decisions each has made in life, some consequences of those decisions, and the struggle of each of



Catherine E. Coulson, Michael J. Hume,
and Linda Alper in *Three Viewings*.
Photo: Chris Bennion

the characters to move on—or perhaps back—to a condition in which they can see more clearly and act more honestly.

Three Viewings is a series of speakers who just happen to be in the same place, but *Three Hotels* is about the relationship of the two characters. Though its characters never talk to each other onstage, each of the monologues develops the one preceding it. In the first scene we believe it's been an honest exchange between Kenneth and us, the audience; but when Barbara speaks in the second scene we realize that he left out important, even essential, information about himself.

A monologue relies not on action (or interaction) for its dramatic development

but on the information the speaker onstage provides. New information can be revealed *to*, rather than *by*, the character; in the course of "Thirteen Things About Ed Carpolotto," we discover new facets of the late Ed at the same time his widow does.

Or the speaker himself can withhold information; both Kenneth, in *Three Hotels*, and Mac, in "The Thief of Tears," reveal something that throws new light on the meaning of what was said before. Sometimes this might feel like a ruse, and the audience can feel cheated, but in both of these instances the deception itself is an integral part of the character.

Despite the similarity of structure and themes—death, love, honesty—*Three Hotels* is a very different experience from *Three Viewings*. For one thing, the monologues in the latter are funny; the playwright's liberal use of humor pulls us, all unsuspecting, into the heart of each character's experience.

And seeing these two plays on the same bill is a graphic illustration of the effect that set design has on the viewer. *Three Hotels* is set in three different hotel rooms, and while the set is simple—bed, bedside tables, a couple of chairs, a bar—even the few props diffuse the attention the audience pays to the actor himself. Looking at the picture on the wall, the ewers of water, the briefcases, gives you just a bit of respite from what the characters are saying.

But not much of one. Despite props, or music, or the lighting of cigars, a monologue offers the audience no protection from the character before them. In a multi-character play the audience watches what goes on, but in a monologue the character speaks directly to the people sitting in the chairs before the stage. The role of the audience is expanded: we're the only other player in the theatre.

It is an evening in which only two people matter: the character onstage, who has a story to tell, and you, who are there to listen. ■

MUSIC *From p. 9*

BLUES, BLUES AND MORE BLUES.

Leave it to the pop psychologists to argue whether the current surge in popularity of the blues is due to an increasing number of people who have the blues, or an increasing appreciation of the musical genre. In any case, several combinations of blues music and sunshine will help set the mood right.

This year will mark the 5th Annual Blues by the River festival, and a large celebration is planned. The festival has been moved from Anderson to the Redding Civic Auditorium Amphitheatre this year, but as the river's closeness remains, so does the festival's title. Blues by the River this year will be held from 12 noon to 9pm on August 17, and will include an all-star lineup that includes Little Milton, Rod Piazza, Maria Muldaur, the Chris Cain Band, Kelly Joe Phelps, and perhaps others to be announced. There will be three food vendors, and there may even be festivities in town the night before. Call (916)275-1620 for details, as the time gets closer.

Not to be outdone, the Siskiyou Blues Society will put on their third annual festival this year in Dunsmuir's City Park, on July 13. Two outstanding headliners will be featured: Billy Boy Arnold, and Bob Margolin. Arnold is a Chicago harmonica great who first gained attention through his work with Bo Diddley in the 1950s; his two fine recent albums have given his career new life. Margolin's guitar work earned him fame as a member of Muddy Waters' band; he now makes records with skill and soul for Alligator Records. Additionally, the bill will be rounded out by Red Archibald and the Internationals, and the Siskiyou Blues All Stars. For further information, call (916)926-5823.

It is also likely that a blues festival will be held on the final day of the Jackson County Fair, as it was last year. In that case, mark June 21 on your calendar. Details were not finalized at press time; information may be obtained at (541) 779-8973.

Blues always abounds in concert halls, and smoky late-night clubs, so just follow your ear this summer, and it will not be far...

It is indeed impossible to even mention all the worthy musical events, especially the ones that haven't been confirmed yet. Of particular note, however, is the free out-

door concert series entitled Music on the Half Shell, in which top performers are brought to the Stewart Park band shell in Roseburg. The year's season is expected to run on Tuesdays, weekly, from June 25 through August 20, except for August 6. Last year saw such luminaries as the Neville Brothers perform there. Call (541)672-2648 for information.

This year, the Neville Brothers will be at the Jackson County Fair on June 20. Other performers at the fair, which will run June 16 to June 20, include the Smothers Brothers, Monica, Neil McCoy, a tribute to the Eagles (featuring Randy Meisner), and Bachman Turner Overdrive, who, like your neighbor's '64 Dodge Dart, are somehow still running.

If you're still running too when these concerts and all others are done, and you have energy for more music, you can always pick up an instrument and make it yourself. These summer offerings should provide plenty of inspiration, and perhaps perspiration too. Don't forget the sunscreen. ■

ONLINE *From p. 14*

just about any pizza toppings you can imagine—from basketballs to Altoids mints.

Admittedly, some of these sites can be viewed as a complete waste of time, but the last time I watched TV (about 10 minutes ago), I could feel my IQ being sucked through my eye sockets as I began to see the logic in owning an attachment to my vacuum cleaner that would give me a perfect Moe-style haircut every time. Mine is not to judge, and more than once I found myself trying to catch my breath as I laughed uncontrollably at some of these sites. If you have a light heart and time to kill, check them out. If you're a parent, wait until the kids go to bed. And if you're a kid, wait until your parents go to bed. ■

Roger Mellon is the lead designer and programmer for Splat! Interactive Design, a division of Project A Software Solutions. You can email him at rogerm@projecta.com.

Alison Baker's fiction received a 1996 O. Henry Award. Her latest book is *Loving Wanda Beaver: Novella and Stories*. She lives in Ruch.

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COUNTRY RETREAT Build your dream home on 20 pristine acres in Greensprings. Well, power and septic in, plus one bedroom apartment to live in above large work shop/garage. Angela Ewing, Windermere Van Vleet, 482-3786

MOUNT SHASTA VACATION RENTAL. Three bedrooms, two bathrooms. Close to skiing, golf, Lake Siskiyou. Romantic master suite perfect for two, yet sleeps up to 10. Garage, laundry facilities, cable TV, VCR, RV/trailer parking. (916) 468-5530.

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views and ultimate privacy. \$229,000. #73560 Ashland Homes Real Estate 482-0044.

THRIVING RETAIL BUILDERS SUPPLY has terrific track record plus plenty of growth potential. Well-run, well known. Start right in with owner training. \$295,000. #66023 Ashland Homes Real Estate 482-0044.

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SERVICES

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"ON THE REFRAIN MASSAGE" Portable equipment enhances relaxation at your convenience. Swedish, accupressure, deep work providing numerous benefits (eg., stress, fat and fatigue reduction, toning, improves circulation/skin appearance). Call John C. Smith, L.M.T. (541)582-4819.

ART CAMP FOR KIDS - Third year now at Ashland Middle School with afternoon swim at Daniel Meyer Pool. First session June 25-28. Second session July 1-5 excluding the 4th. 9:30am to 3pm daily. Great experience for all kids ages 7-12. 535-4234. Susanna Bartholomew, art teacher and artist.

GOODS

NATIVE AMERICAN DRUM KIT: 15" mahogany drum frame; Elk rawhide drum head and thong; beads, feathers, and fur for authentic ornamentation. Finished drum worth approximately \$100. Send \$35 to G.G. Products, P.O. Box 711, Coquille, OR 97423-0711. Money back guarantee. For information (541)396-2095.

Jefferson Monthly Classified Ad Order

Category: ☐ Property/Real Estate
(for rent, for sale)
☐ Goods (for rent,
for sale, wanted)
☐ Services

Copy (not to exceed 35 words - phone number counts as 1 - please print clearly or type.)

YOUR NAME/BUSINESS

ADDRESS

DAYTIME PHONE

Payment enclosed:\$14

Number of issues:

Total:

A Jefferson Monthly classified ad can help you rent a home, sell a car, or tell people about a service you provide.

Each month approximately 7,000 people receive the Jefferson Monthly in 11 counties of Southern Oregon and Northern California.

All ads may contain 35 words or less and cost \$14 per issue.

All classified ad orders must be **received** by Jefferson Public Radio no later than the 5th of the month **preceding** the issue in which you would like the ad to appear. For example, the deadline for the July issue is June 5th. Ads can be canceled according to the same deadline, but no ads will be refunded. Ads must be pre-paid and sent with the coupon below - sorry, no classified ads can be placed via telephone. Jefferson Public Radio reserves the right to approve all classified ad copy submitted for publication - personal ads not accepted.

If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.

Did you know?

- ☛ 80% of public radio's listeners hold a more positive image of businesses that support public radio.
- ☛ Half of public radio's listeners hold professional, technical, managerial, or administrative jobs.

Commemorating The 150th Anniversary of the Applegate Trail



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Book by Lawrence Kasha and David Landay

Lyrics by Johnny Mercer • Music by Gene de Paul • Songs by Al Kasha & J. Hirschhorn

Based on the MGM Film & "The Sobbin' Women" by S. V. Benet • Starring Roger Graves & Kayce Glasse

Direction by Richard Jessup • Musical Direction by Donna Woolsey

Choreography by Richard Jessup & Penny King

JUNE

28,29,30

JULY

5,6,7

12,13,14

19,20

at Rogue
Community
College
Outdoor
Amphitheatre

JULY 31

AUGUST

1,2,3

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